

INDUSTRIAL NATION

ISSUE 12

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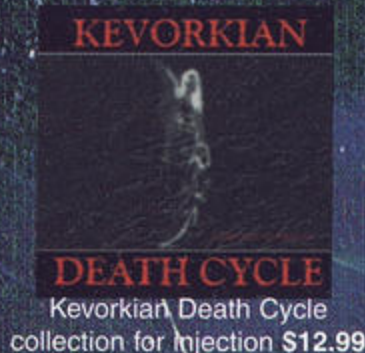
THE PROCESS



some magazines might use the space down here to promise you all sorts of extra crap they've shoved into their pages but we are just going to use it to tell you how hard and dangerous we are. grrr. industrial. grrr. spit.



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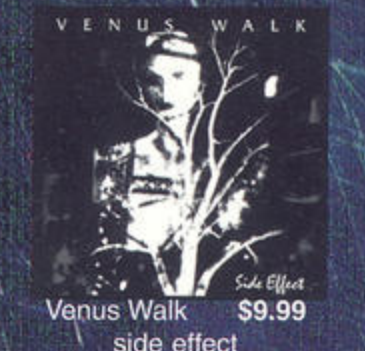
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Behold Issue #12, Better late than never. We are going to try get Issue #13 out by June/July 1996. Keep all the mail and responses coming. It may take a while but we will get to everything. If you haven't checked out our web site recently, or if you've checked it out and it wasn't all that, then check it again.

<http://mozart.fin.depaul.edu/IndustrialNation>

We did not have much time to work on it, being on tour over the summer with the Sextacy Ball and getting #12 out, but we plan on plugging at it for a while. You should see some improvements by the time you are reading this...

Good news for our European readers, stores, and distributors. We picked up an Exclusive Distributor in Germany that will handle our European accounts. If you are a store or distributor, contact them direct; they will be able to give you a better price than we can. Although, if you are just subscribing, send it to us like you normally would. We forward them all our info. Their address is on the other side of this page.

We are still at work on the second CD compilation and the video compilation. We hope to have the CD comp out in March/April. We need bands to send us their videos!!! Besides that, we are trying to locate the band Convulsions. I believe they used to be called Sweet Convulsions until the lead died from AIDS. If anyone can get them in contact with us, we would be most appreciative.

Keep the love/hate mail coming.

Keep Using Electricity

Paul V, Editor



Dwyane Goettel

We send our condolences to the families and friends of two great keyboard players. Dwyane Goettel of Skinny Puppy died this past fall of a drug overdose. Shane Lassen "The Rev. Dr. Luv" of The Electric Hellfire Club left this Mortal Coil in an auto accident this past January. Good bye Dwyane. So long Shane you will not be forgotten.

Shane Lassen



Contents

Letters to the Editor	2
Snog	8
Acumen	12
Poetry	16
Battery	18
Download	22
Ministry	24
Scene Reports	28
The Process	47
Pigface	51
Sonic Reviews	54
Subscription & Ordering Info	79
State of the Industry	82
Gabber Motherfucker	83
Vidna Obmana	87
Leatherstrip - Klute	89
Choking on Staples	93
Networking	92
Classified Ads	93
Zine Reviews	95

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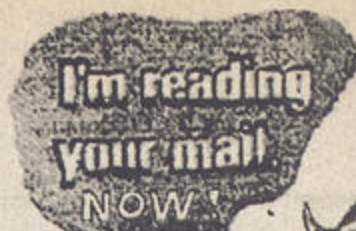
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STORES

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ISSN 1062-4992



Dear IN,

I have just finished reading your most recent zine from JULY. You may be wondering to yourself why so late? Well I have been at this shitty college they call ILLINOIS STATE UNIVERSITY. The reason why it is shitty is the fact the there is zero industrial scene down here and no one has access to great zines such as yours and INTERFACE, another incredible zine. Well, I just wrote

to tell you that you did one fucking incredible job on that zine and was wondering if you publish local poets. I am no shitty poet, and I have been published before and was looking to be published again. A response would be cool.

Later,

Bruce

No Pity For The Majority
BRUCE A. MORRIS JR.

Hello IN,

Once again, issue No 10 was jam packed full of interesting reviews. I thought I would comment on Chase's well founded grumbings. Having been a radio DJ and a nightclub DJ for about 7 years now, I can tell you that you just want to murder the next cretin that asks for RevCo or Thrill Kill Kult. One of the ways we got around the problem was to play the new songs to death on the radio and then introduce them into the club. This worked quite well. Another way around this was to play the new music that you were going to play in the chill out room. Just record it all onto video and give it a two hour cycle time. As an added extra, I suggest also piping it down to the lavs. You will find this really cool song in the lav and it goes something like this....." Another strategy we employed to get the public over their fear of looking musically gormless at the nightclub was to have lots of view screens around the club showing what the music we were playing at the time was, accompanied by the graphic of the CD cover. This gives them a certain false sense of



Tabula Rasa
(Mute)



Interim EP
(Mute)



Haus Der Luege
(Thirsty Ear)



Five On The Open-
Ended Richter-Scale
(Thirsty Ear)



Strategies Against
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(Mute)



Strategies Against
Architecture
(Mute)

EINSTÜRZENDE NEUBAUTEN



Halber Mensch
(Thirsty Ear)



Drawings of
Patient O.T.
(Thirsty Ear)



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what they are talking about. Once recognition of the track is established people are much more willing to dance. When we first opened up we ignored most of the standard tracks because they had been done to death at all the other local clubs. Instead because we are all radio dj's as well we played all the new music that we would normally play on our show. The biggest complaint of the whole show was that, and i quote the music was not good because people did not know it, in fact some of the reactions were very strong. Subtler forms of altering audience perception is to leave out major band names on flyers and replace them with less well known ones and another is if you are a particularly brave dj do links between songs. Linking songs is only for the very brave at heart. It involves in a four set about two brill but little know songs and four or five very well known songs. You play the obscure songs over a bed of samples of the well known songs, paying particular heed to well known vocal samples, these can be employed throughout the night to build up any new song that isn't making it. Lastly i must give any DJ out there who is trying to play new material a firm pat on the back and tell them to soldier on. Remember of course that a nightclub is not always there to serve the patrons and i suggest setting aside at least five or six tracks throughout the night to pure noise or undanceable music ie Merzbow,SPK,Coil. A nightclub does not have to be a friendly place it can also have menace.

Yours sincerely
Nathan Baxter
Australia..

Dear Industrial Nation,

I am writing this letter in response to several comments made by David Oswald complaining about the article published in Issue #10 entitled "A Parent's Guide to Satanic Rituals". Mr. Oswald remonstrated both the author of the original article and the magazine itself for publishing such "sick", "unintelligent" humor. I often wonder why someone would take the time to formally complain about the subject matter of article. Personally, I possess the sufficient motor skills necessary to flip the pages, if I find that I dislike or fail to relate to a literary piece. Others it would seem, simply write protracted, self-righteous letters which are quite akin to the ravings of pro-censorship advocates. Even more disturbing was the fact that Mr. Oswald was so quick to regurgitate all that wonderful Judaic-Christian propaganda he had been inculcated with, without truly thinking about any of his words. My case in point lies not in his overly liberal use of the word "sick" as that is obviously subjective, but rather in his description of the article as both "unintelligent" and "immature". Obviously, it makes him feel much safer with his view points when he dismisses opposing opinions as immature and unintelligent. Although this methodology may be quite self-serving and do wonders for his self-image, it lacks any and all veracity. Granted I might have missed a study or two, but last time I checked there was no evidence which pointed to a connection between a "morbid" sense of humor and a low IQ or young age. Perhaps if the article consisted of a list of the top 100 mom "busts" then I could feasibly see a connection between it and the type of humor commonly associated with adolescents. Unfortunately, this is not the case and Mr. Oswald is left looking like a fucking moron.

Personally, I found the article funny as hell, and I found the author's sarcastic reply even funnier. Please people, I have no wish to be a part of a sub-culture which shares a common morality with Alternative Rock bands. Perhaps, we could be slightly more analytical and autonomous in our thought process. It is quite unfortunate that I had to write this letter in the first place, but I didn't want to take the chance of Industrial Nation perhaps believing the rhetoric of idiots such as Mr. Oswald.

Incidentally, I love the zine. You're doing an excellent job. Sorry for the bitch session!

Sincerely,
Paul Santa Clara(Druid)

Tract Polemic, Pt. 1

By James Allard, aka Dr. Revo Wirtham

"What the mind can conceive, it tends to create." —Dr.

Tim Leary

Unless we televise our revolution, it will die. Along with it will go freedom of thought and expression. PWEI—"This is the day/This is the hour/We need the power." No problem is worthy

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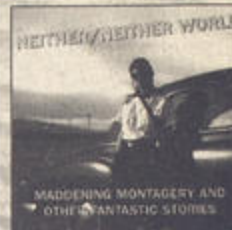
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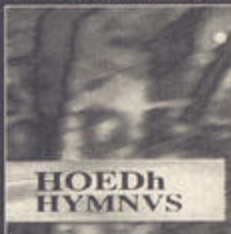
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of comment without at least a suggestion of hope, a way out; else, we do not whine, but whimper like the whipped dogs we will become. How best to keep the Industrial Revolution alive? How does the word get out?

Behold: cable access.

No, Wayne's World Goes Industrial will NOT work. What will work (he said hopefully) is a gathering of like minds, videos clutched in sweaty palms, copies at the ready. Shipping to one another thru the Networking sections of IndustrialNation, we will be able to meet the thirteen week requirements of the cable access standards established by the FCC. A simple judicial ear/eye for those segments that will bring the wrath of Big Brother will have to be sold as...private selections not available for broadcast.

Explanation: the best way to avoid governmental interference/censorship is a small dose of common sense. I, too, find such a concept vomitable, but I'd rather that one of us said, "That's a bit much, let's not air it," than a governmental body saying, "That's a bit much, let's shut the whole thing."

Next: If no one knows you're on the air, you've wasted valuable time and effort. Simple flyers/posters at appropriate places can do wonders. EX: In the South Bend/Mishawaka area, there are a few places that carry industrial music and zines. I would approach such places and recommend that they display said products, mentioning that your show just might have a positive effect on sales of said items. Also, there are numerous cafes and clubs, good places to let others know. Help out word of mouth a bit by giving others something to talk about. The future is ours, but we must live in the present to see it through. I can be reached by mail at 308 E. Broadway St., Mishawaka, IN 46545. Attn: Jim Allard of Dr. Revo Wirtham c/o JA.

Industrial Nation:

The purpose of this letter intends simply to explore, what I believe, are the disguised agendas of the industrial scene and the ramifications of these agendas if their full or even partial potentials are recognized. Views expressed through The Electric Hellfire Club seem to epitomize a flaming example of typical "industrial ideology." It is postulations of those similar to those of EHC that seem to receive praise and assimilation from the industrial scene as a whole. Let us examine, though, the true goals and motives of ideology such as the latter that currently, at least from what is apparent in IN, dominates the scene. Nearly all the artists featured in IN blatantly follow the basic ideology of nihilism, whose ambition is—correct me if I'm wrong—to defile anything and everything

that is pure. In a crass, but duly appropriate example for the zine, if one was to propose the question "What does a person do with a virgin?" to a typical industrial artist, the questioner would almost indefinitely answer, "You fuck him/her, of course!" This at first may appear humorous, but consider the proposition as metaphor to other areas of humanity and consider that the artist answering would, more likely than not, be responding with a fierce sincerity. Imagine the world of the typical industrial ideal realized, "to hell with prison; to hell with laws; to hell with condoms; to the deepest depths of hell with Christianity, etc." What benefits does the industrial ideal contribute to society? I offer, if these could be considered benefits, "Obliterate societal repression, obliterate the repression of my incessant desires to kill, rape, slit my throat, etc." Clearly,

Play The Right Notes!

The convening of the 104th Congress in January saw the introduction of an onslaught of conservative legislation, none of it more potentially threatening to the musical community than the "Traditional Melody and Harmony" bill, introduced by Senator Wendell Roche (R-AL). Concerned by the "expansive moral damage" he attributes to unconventional music, Roche proposes to outlaw future use of non-approved scale tones in commercially recorded music—#5's and #2's, in particular, will be on shaky ground if the TM & H bill passes. Those interested in voicing protest can write to Artists for Freedom, c/o BASS PLAYER.

the intelligent individual, unaffected by drugs or Satanism (which is another issue entirely), would view the latter propositions as vices rather than virtues. Anyway, the industrial scene, stylistically, I do not attack, but the ever-present association of perversions (yes, perversions—everybody cringe now—but consider that expounded above) with industrial music contaminates the scene and births views like Charles Shepherd expressed in issue #11 ("Christian industrial is an oxymoron because Christianity equates with fear of indulgence"). In summation, I would submit to Charles that Christianity is not, in fact, the fear of indulgence, but the wisdom that immodest or misapplied indulgence can only result in infectious self-destruction.

Sincerely,
Greg Powell

Dear Industrial Nation,

In Issue #11, you had a brief article on Good Courage. This led me to question why more articles on this electro-industrial unit have not been covered? I have lived

in Belgium all summer and they are quite famous. Nowhere can articles or coverage can be found on them, though I have seven compilations with them and a full Euro album, "Old, Broken and Destroyed."

Your article on Lords of Acid was brilliant! Thank you for an excellent read.

Cheers,
Christian Mattox
San Francisco, CA

Hi.

I thought that you might be interested in my situation because I have been set up and trapped by a conspiracy between worldwide governments and space aliens and demons from inside the earth. I'm currently serving a six-year sentence in a Finnish prison and I would appreciate any alternative reading material or any tapes of industrial or any other cool music. I'm

allowed to receive cassettes as long as they are clear plastic. Anyway, I am innocent and was set up because I was spreading information about the impending invasion of Earth and subsequent enslavement of the human race. The whole mess started when I formed a band called Astronuts. We called the music we played blooddrenched hardpunk horrorcore from beyond the fucking stars. In my lyrics, I gave out sacred and forbidden alien knowledge which was implanted in my brain when the aliens from flying saucers abducted me and experimented upon me. So they sent a space alien girl who at the time I thought was a human girl. She set me up to go to prison because the aliens thought that would shut me up but they haven't succeeded. Anyway, I am receiving my mail c/o the Consul at the American Embassy in Helsinki, Finland, so you only

Dear Industrial Nation,

I owe you folks an apology. I fucked up. I sent IN a letter a couple of months ago which got printed in Issue #11. In that letter, I railed against a piece of legislation called the Traditional Melody and Harmony Bill which was supposed to go before the U.S. Senate. I had received this information from an article in Bass Player magazine (April '95 issue). Unfortunately, this article turned out to be Bass Player's idea of an April Fool's joke. Even more unfortunately, many readers (obviously including myself) fell hook, like, and sinker for their "gag," writing letters to elected officials, our favorite music magazines, and making fools of ourselves.

So I apologize to the staff of IN and its readers, I didn't intend to mislead anyone.

Sincerely,
Steven Shubert

P.S. You should see the letter that I wrote to the assholes at Bass Player!

have to use domestic United States postage if you want to send me anything. I would be more than happy to correspond with anybody who wants more information about my encounters with the aliens or anyone who has had similar experiences.

Anarchy and Chaos,
Brian Carl a.k.a. Nick L. Bag
c/o American Embassy Consular Section
PFC78 Box H
APO AE 09723

Dear IN:

I have a quick question for you guys. In short, it regards the scene reports for LaCrosse. The question on the lips of all of us who live in a so-called dying scene is, "Who is dying?"

I must protest the reports of Angel, based on the fact that they are all wrong. In the last report, she stated that there was no place to buy any clothing, boots, or music. That is a complete falsehood! One could find themselves standing in one of the many downtown stores like Vintage Vogue (a style vintage clothing store), Dales (an urban based clothing store), Pro Skate (the cheapest place for PHAT PANTS), and

Army Surplus (just as the name says). Those are just a few that I can think of in the major part of downtown.

The scene in LaCrosse is not dead! In a town of only 50,000, there isn't a huge one in the first place. There is more to LaCrosse than just the Warehouse, ask the bartenders at YesterDaze. (A place where you can find more freaks than normal society members on any given night.)

As for Angel's comments on the music scene of LaCrosse, I am hurt. Sure, there are only two major industrial bands in LaCrosse, but there are quite a few punk bands and more are formed every day. As the lead singer of The Way Down, let me tell you that there are some serious young freaks learning all they can about the art of MIDI. Give them a few years and I'm willing to bet that LaCrosse will have more than two industrial bands.

As for shows, for the size of LaCrosse, ChemLab, Spahn Ranch, Gromet, Virus 23, Bile, Drag, NIN, Haloblack, 16 Volt, Acumen...those are just the ones that I remember offhand. Any way you look at it, that's pretty damn good.

Comments were also made that the older freaks were unwilling to keep the scene going. I feel that is incorrect, as we "older" freaks have not seen Angel around for a long time. Speaking from the position of an old roommate of Angel's, I find it really hard to see how she can judge, process, and report on a subject she never sees or is in. Maybe Angel is right. The scene she once knew is gone. But to say that there is nothing here in LaCrosse is wrong. There is a scene, but Angel just chooses not to be a part of it. I do not leave town to shop or get my entertainment. Nor do I see the majority of my friends do any of that. If I was the only freak when I awoke in the morning, there would still be a bigger scene than Angel has stated.

What I do see is a still young scene in LaCrosse, and in general society is finally starting to realize that the several freaks who do exist in LaCrosse are not out to get the public nor harm them in any way. The LaCrosse Police Department was just two years ago telling freaks not to dress like weirdos if they want to stop from getting beat on by others who seem to find the lifestyle of a freak not to their liking. Today, touch a freak for just shits-and-giggles and the LaCrosse PD gives you a ticket (well, it makes me feel good).

LaCrosse isn't the hottest city in the world, but hey, what city is? But, for a city this small, stuck in the middle of nowhere, I think it is pretty damn good. You can lead your life in peace, not worry about getting killed, and drink the beer brewed in the great city of LaCrosse! (Home of the world's largest six-pack, and if that isn't worth living in LaCrosse for, I don't know what is!)

Mellie

OCTOBER '95

INDUSTRIAL SALVATION...

HELLO INDUSTRIAL HEADZ!
REGARDING THE INFILTRATION OF KRISTIANITY INTO THE INDUSTRIAL SUB-CULTURE (I.E. CIRCLE OF DUST, BLACK HOUSE, MORTAL)... IS MORALITY REALLY SUCH AN AWFUL THING ???
YA SEE, THERE IS AN OVERWHELMING OVERDOSE OF DECADENCE WITHIN THE INDUSTRIAL DOMAIN: A HYPERBOLE OF CULTURE IN GENERAL. THE SCENE IS DEFINED BY ITS A/IMMORALITY. DOES INDUSTRIALISM ACTUALLY OFFER ANY SOLUTIONS TO THE HUMAN CONDITION? OR MERELY DIABOLICAL DIVERSION? OSTENSIBLY YOUR PUBLIKATION PREACHES POLITICAL KORREKTHNESS. HOWEVER, IT SEEMS THAT MOST INDUSTRIAL ACTS YOU EXPOSE DO NOT EMIT A POSITIVE VIBRATION SIMPLY REFLECTING THE SOCIAL DECAY IN WHICH THEY BECOME ANOTHER FACTOR FEEDING THE FURNACE OF FAITHLESSNESS. THE BLOODY BOTTOM LINE IS THIS: ARE YOU PART OF THE PROBLEM OR PART OF THE SOLUTION? THE FINAL SOLUTION IS LOVE. KRIST MANIFESTS FAITH'S DIVINE MESSAGE: SALVATION! IXOYE ORLANDO



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Unit 187

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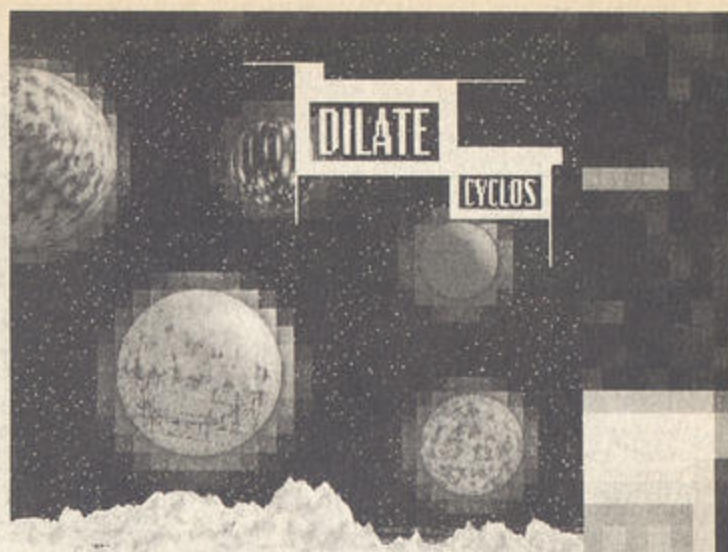
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SNOG スノグ

Fascism... JFK... Capitalism... Conspiracy...

Such are the things that anger as well as inspire David Thrussel, the main thought engineer behind the band Snog, and its co-creation Black Lung. Beginning as a visual artist and meandering his way into the writing of dark industrial and techno music, Thrussel finds a receptive outlet to share his strong, witty and sarcastic opinions about our deteriorating world.

IN: So, you're David Thrussel. Have you seen the magazine before?

DT: Yeah, I've read a couple of issues. It's been good.

IN: That's cool.

DT: I read ... the last thing I read was, I think, a KMFD interview. That may have been a couple of issues back, or something like that.

IN: Let's get down to the basics, then. How did everything start with you and the band?

DT: Well, it was like 1988 or 1989, around there somewhere. The three of us were friends just hanging out. I went to Wanke Art School, and we were just friends that maybe made a bit of music together, just for the hell of it. It just kept on going from there, really. It didn't just start off as anything serious at all.

IN: So it was just a bunch of friends fooling around?

DT: Yeah, fiddling around with a bit of music, and just trying to do something a bit different at the time. At that sort of time, there weren't a lot of people making that that sort of electronic music. All of it combined with other things I liked apart from the electronics as well, like Tom Waits, and all of that type of thing. I sort of slapped it all together.

IN: Right...

DT: Recently, its kind of different maybe.

IN: When did it become serious?

DT: Well, it probably has

become fairly serious in the last two or three years, and there's good things and bad things about that, like it's now...you know, I'm a 24-hours a day music person these days. Its how I live, its how I make my income, and its what I do all day every day.

IN: Right...

DT: I guess the whole of the duties, processes can be really boring sometimes, because I tend to be the band manager as well, and I really don't enjoy that at all.

IN: Right. So then, how old were you when you started the band?

DT: I'm trying to think...1988? That's seven years ago. I would have just been entering my 20's.

IN: O.K., so that was right around your "career period." The "What should I do?" period.

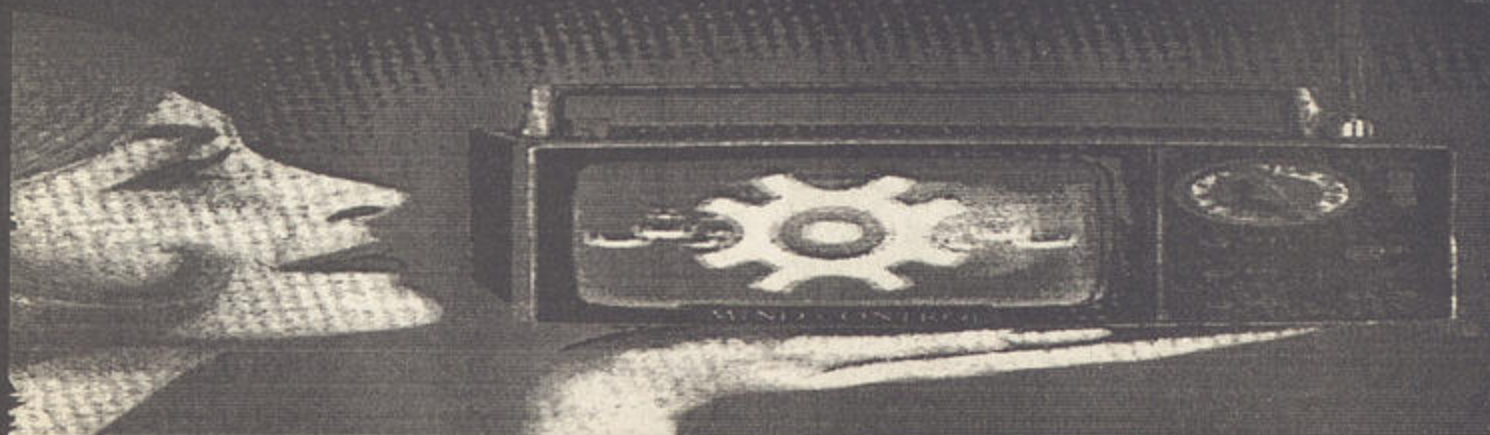
DT: (laughs) He's trying to psychoanalyze me!

IN: No, no I'm just trying to figure out, obviously, it sounds like music was your chosen profession...What did you plan on doing?

DT: No, no. I was an art student, you know. I did sculpture and printmaking at art school.

IN: Oh, yeah?

DT: One day, I just thought, I'm bored with going to school. I hate teachers, and I hate schools, and I want to do something where I can run the whole show myself. So I thought at the time.



IN: So, do you still do a lot of other sculpture and printmaking, and stuff like that?

DT: No. Any kind of artwork I get to do these days is record covers, and videos, and things like that. There's another thing we do called "Black Lung".

IN: Right...

DT: And I did one of the Australian versions of one of those albums... I did all of the artwork for that myself.

IN: Oh, yeah?

DT: That was good, but, no, I don't do much apart from record covers and videos these days, which is a shame.

IN: Yeah.

DT: (laughs) Thought I was a bit of a rising talent though...

IN: So, then, talking about Black Lung, which was first, Snog or Black Lung?

DT: Well, it's kind of tricky, because originally, a few months before we started doing the Snog thing, I was in a band called Black Lung, which was a kind of industrial-jazz band. It was me and three other people, and we had a classically-trained jazz bass player. All the rest of us just played samplers and noises.

IN: Right.

DT: So, it was kind of weird, but it was quite a good mixture. It's a shame there aren't that many recordings from that period, because it was interesting, but that kind of expired a natural death. I worked with other people, which were the Snog people. But, I always thought, ah, I like that name... Black Lung.

IN: So then, is the old Black Lung different than the new Black Lung?

DT: It's pretty different. The first Black Lung album was basically Snog B-sides and extra tracks from Australian releases, because here in Australia, all of the CD singles that Snog put out are around the 17-minute mark. There's no law here that says CD singles have to be around a particular length. So we've made some of them really long, and what happened is that those singles can't be released in Germany; they can't make them that long, they must be 21 minutes or less in Germany to be a CD single. The heaps of material were cut off those singles. That was the darker, atmospheric, instrumental stuff.

IN: Right

DT: And the German record company Machinery Records, they said, "We really like this stuff, but we can't fit it on the singles. We should do it as a separate thing altogether," and I said, "OK. We should release all of this stuff, there's enough material here for an album, you know. Let's release it under a different name... I like this name

Black Lung that's been lying around for a while, let's call it that." It's basically stuff off Snog albums in Australia that can't be treated as separate releases. That's how the first Black Lung album happened.

IN: How about the earlier Black Lung, what label was that on? I've just recently, like a week ago, saw Black Lung listed twice with different album names, I was like, "What? Wait! What's this?" you know? And then...

DT: Ah, then after that first Black Lung album came out in Germany like... a year ago...

IN: What label was that on though?

DT: Machinery Records

IN: It was on Machinery?

DT: Yeah

IN: The original Black Lung??

DT: Yeah

IN: Oh, I didn't know that.

DT: Yeah, it's finally just been released in the States. The Australian version has different artwork and stuff, which I actually prefer. Usually, I prefer the Australian versions in most things, you know?

IN: OK.

DT: They tend to be a bit, umm,

interfered with by the time they get released overseas sometimes. There's not much we can do about that, right? There's a second Black Lung album called "The Depopulation Bomb" which is out in Europe on Emblem, and it's going to come out in the states on Fifth Colvmn.

IN: Fifth Colvmn? Really...

DT: That's a different sounding record again. It's more techno, and... I don't know, it's probably the darkest record I've ever had anything to do with, I'd say.

IN: That's cool. Explain how you were signed to Machinery.

DT: Well, our first single was called "Corporate Slave", and that came out in Germany at the start of 1992, but we had recorded it a year and a half ago in Australia. We tried to get people here interested, but it was just sound, and a kind of thing that no record company in Australia were at all interested in at the time. We're talking about the end of 1990, the start of 1991. People were just not into the techno-industrial kind of crossover scene here.

IN: Right

DT: I mean, people as far as audiences were concerned,

they were, but as far as record companies were concerned, they weren't. So we tried for about a year to get signed and no one was in the slightest bit interested, so we thought we should go where we think people would be more interested. So we went to Germany and bought a few electro-techno magazines, and the company with the biggest ads was Machinery Records. So, we thought, "Well, we'll give them a call," and I went into the office and played them the track, and they said, "Yep, we really like it, let's do it."

IN: OK, so then, in your press sheet, it says you were in a taxi cab with someone?

DT: They're always making up dumb stories....

IN: Is that totally made up?

DT: Yeah, I think so! They're always doing dumb stuff like that, you know. I don't really have any control over it. I live on the other side of the world.

IN: No kidding! How do you like being compared to bands like Fadgadget, Depeche Mode, Wall of Voodoo and Bauhaus, which they compare you to on your press sheet. I don't per-



sonally think anything like that exists in your music...

DT: No, the only one to whom I would really say that is any valid comparison might be Wall of Voodoo.

IN: Yeah, that was the only one. I was like, maybe, but the rest just killed it. I can't even understand. I don't know who came up with that.

DT: I don't know. Record companies, what can you say? But Wall of Voodoo is fair enough, I mean, originally, I think, on the original German ones though we're talking about. Wall of Voodoo, The Residents....

IN: Oh, That's cool.
DT: Well, I thought that's OK, that's kind of reasonable.

IN: If they kept the Residents on there, that would have been pretty good.

DT: I like those guys for sure, you know, but I think if you listen to the new Snog album, do you say customer? There's not much Depeche Mode or Fadgadget there. There's more, oh I don't know what there is, Clock DVA and Front 242, and whatever. That sort of thing. There's more of that than any of those guys, you know?

IN: So, touring wise, you say you don't like touring?

DT: No, I try and avoid it if I can. We did a big national tour around Australia, and in January and February of this year. That was all right. It was comparatively kind of luxurious, but I just get bored with the whole huge hotel, airport, gig, hotel, airport, gig kind of thing. I just get sick of going from a gig to a hotel....

IN: So, do you plan on ever doing any foreign tours, like to the States or Europe?

DT: If the right kind of opportunities come along, maybe I would be more interested. Machinery Records has floated the idea in the past, and it's always been, "you have to come over and do a two month tour." They give you dates, and all this stuff, and I'd rather just do three or four dates and then go.

IN: Yeah, I can see that.

DT: I'd rather just go on holiday.

IN: No kidding! Two months is kind of a long holiday, but...

DT: That's all right for a holiday, but it's not when you have to go to just gigs. Gigs can be boring sometimes. There's PAs and roadies and stuff. That's all pretty boring.

IN: Have you ever been to the States?

DT: Yeah, I've been to the States quite a few times. I've stayed in San Francisco quite a lot, and New York, and LA a few times. Where are you, California?

IN: Chicago

DT: Oh, Chicago, that was

completely wrong isn't it? I've never been there.

IN: It says in your press kit that you've done Australian films, music for them and worked on them. Is that true?

DT: Yeah, we've done a couple of things here, and a lot of the Black Lung stuff was used in a big installation over here about two years ago.

IN: Oh yeah?

DT: A lot of it was made specifically for that.

IN: For what kind of thing?

DT: An art installation....Like a big gallery kind of exhibition.

IN: For you or someone else?

DT: No, it wasn't over art. It was a collective of other people, and we supplied the music for it.

IN: Oh, OK.

DT: We've done bits and pieces for a few films....

IN: Can you talk about your videos?

DT: Our videos? Umm...

IN: I've never seen them. I'd love to, but I've never, and I'm pretty sure anyone from around the States or Europe probably hasn't seen them, because music videos from smaller bands aren't that readily available.

DT: They're seen quite a lot in Europe, actually, and I know MTV Europe has played my videos quite a lot.

IN: I have no clue about MTV, but I doubt... The US doesn't play anything whatsoever. They don't do shit.

DT: Yeah, well, I'm sending some videos to the American people in about a week or so, then everyone can have a look. They're fairly good. We use computer graphics, and we've had access to a lot of fancy kind of hardware. They tend to be kind of political. Put those kind of messages flying



around, and lots of footage of different things, like the video for an older track of ours, off of the first album "Born to be Mild".

IN: Which is my favorite, by the way.

DT: Oh, OK, good. Well, there's a single of that in Australia that never got released in America or anything.

IN: I know. I keep bothering them to send it to me.

DT: The Australian version has got like 14 tracks on it or something.

IN: Wow. I'll bother them more for it then.

DT: At the time, I was really into it, because it wasn't long after that the film JFK had come out, and I had always been interested in the Kennedy assassination, so the video for Born to be Mild had lots of footage of Lee Harvey Oswald and various mind control experiment stuff. It also had this version of a film, where apparently you can see the driver turning around and shooting him and all, you know, and it had a lot of kinds of associated footage like that, and then all of these messages would flash up about CIA operations around the world, and CIA operations in Australia, and we had all of this underground information about how much they've bribed politicians, and what the politicians' bank account numbers were, and stuff like that. Hard-core sort of stuff that was also fast, and computer graphicky looking. And we also tied in footage from a sausage factory, of people making sausages.

IN: How serious is your political and economic attack on our society of consumerism; anti-corporate consumer culture?

DT: I guess it's pretty serious, really; I'm the person who writes the lyrics, so I've gotta take the rap for this, I guess, but it's what I spend a lot of my time thinking about. The sort of gross injustices

that face us. It's fairly serious. I hope that it's not too dire and waffley and earnest. But I hope our records have a bit of a sense of humor about them as well. Because I think it would be fairly boring if we just diluted these kind of academic lectures with techno music in the background. I hope that there is some kind of passion involved, and humor involved in the lyrics. I think on the new album, some of the songs have a spaghetti western sound about them...things like that. I wanted to kind of mix it up a bit, not make it just straight kind of message. It's fairly serious, I don't know, I think as a society we face some really profound problems at the moment, I'm really concerned about. I guess what you could call the encroachment of a totalitarian fascism into our societies. I find it particularly alarming the way the vast majority of people don't even notice.

IN: Right.

DT: There's been lots of dramatic developments. One glaring example was the so-called "war on drugs." Basically, it was just a war on poor people and, I guess from what I've read in the States, it was a war on poor people and black people or anyone the government doesn't like, basically, and I mean there's a lot of this evidence that points to the fact that the vast majority of hard drugs or narcotics, or whatever you want to call it, are imported by agencies of the government. I mean, I'm talking about the CIA, basically. The vast hypocrisy of the so-called "war on drugs" when, for God's sake, the government is bringing in the drugs anyway. How things like that can go kind of unnoticed and unspoken about really disturbs me. I think at the moment we're teetering on the edge of an abusive outright fascism. What do you think?

IN: About that? I don't know, speaking as someone who owns two businesses, I'm pretty anti-corporate. As far as...I pretty much stay out of the political realm, because it's way too... I'm ready for Armageddon!

DT: (laughs)

IN: I've got my Blazer, and my survival gear, and weapons, and everything.

DT: You're a survivalist! Have you got a bunker?

IN: Yes, actually I do. In Wisconsin.

DT: Well, in that case...

IN: I do have a fallout shelter in Wisconsin. I've got my little map of how to get there and everything, so...

DT: Fantastic!

IN: I'm all ready for Armageddon.

DT: What do you think of this

Oklahoma bombing thing? I think it's a set-up.

IN: Set-up? Yeah, I can see that. It gives them an excuse to crack down on things they want to crack down on.

DT: Exactly, I agree completely.

IN: I don't know about the Australian scene out there, but what is your whole view on the rave scene? A lot of your music kinda crosses over.

DT: It does. We definitely have influences of contemporary techno. There's some contemporary techno I really like. I like the darker, harder-sounding techno music. I don't like happy-sounding techno, but I don't like any kind of happy music. I think the rave scene, or the techno scene, or whatever you want to call it, is pretty much like any other music scene, 99% of the music is complete shit.

IN: Right

DT: And 1% is good. So often people say, oh, you know, techno music is all shit, and I think they usually say that because they haven't liked the stuff that gets mass-exposure. It's like every form of music, the stuff that gets the mainstream mass-exposure is total shit.

IN: Right.

DT: But if you're prepared to look, there's some really good stuff out there. So as far as the rave-techno thing goes, I think 1% of the music is really good, and I'm really interested in it, and the rest is total shit. There seems to be a real problem in the sort of techno area at the moment, where people are happy to be generic, they're happy to sound like everyone else. I think that's a real problem, but there are things that I really like. I like a lot of Berlin's sort of stuff, and I like a lot of Detroit stuff, like Robert Hood, and Underground Resistance, and all of those sorts of things.

IN: OK.

DT: I also like things that really cross over. I know that at the moment in that sort of scene, songs, vocals, and lyrical content are really kind of unfashionable, they're very unhip. But, I think Snog will continue to cross over...songs, techno, industrial, and ambient music, and whatever, you know, we'll continue to combine all of those things. We like them all.

IN: That's cool. So, what do you consider the future of Snog to be? I mean, do you

have more releases planned, are you working on more new albums?

DT: Well, we're kind of having a bit of a rest at the moment, we're in recess at the moment. We've been busy the last couple of years, and I've been working on other things, like I've just finished another new Black Lung album, and there will be a new Snog single sometime near the end of the year.

IN: So, is the new Black Lung going to be more snippets from Snog, or other stuff?

DT: No, this is all brand new stuff.

IN: Oh, so it was done in preparation for a new Black Lung album.

DT: Oh, yeah. The one that Fifth Colvmn is putting out, "The Depopulation Bomb," is completely new Black Lung material. It's a lot more techno than the last Black Lung album, I guess you could say, but it's still got that same dark, grinding, grungy ambience about it as well.

IN: Why is that one being released on Fifth Colvmn as opposed to Machinery?

DT: Basically, Machinery aren't that interested in more kind of techno stuff, I guess. And we were interested in a more amicable arrangement, like I've

said. We quite like this record, but it's not completely our cup of tea, so you're welcome to do other things with it if you want, you know. Well, then, what do you think of the new Snog album?

IN: I'm a big fan, so I like it. I think it's a lot more together than "Lies." I mean, "Lies" is a good album, but I think that "Snog" as an album flows a lot better.

DT: I think the new album is miles ahead of the first one myself. What's the best track on the new Snog album?

IN: On the new one? I like "Cliche." I like that one a lot.

DT: There's a single of that with about 10 remixes on it.

IN: Really! I haven't seen that one either.

DT: No, it didn't come out in the States.

IN: We've been waiting for that. Waiting, and waiting, and waiting....

DT: It's been released in Germany. Can you get things like that on import from Germany or not?

IN: Not really.

DT: Maybe I should arrange to send you some of these things sometime, you know?

IN: Yeah, either that, or tell Machinery! That track you sing about skinheads, "Skinhead, what's your stance on the

whole skinhead scene then?

DT: I don't like fascism, you know, but it's hard to tell what people think just from their haircut. Sometimes, people have skinhead haircuts, but they're not skinheads. I just don't like fascists. I much prefer...it's funny how the word "socialist" is like a swear word now. You call someone a socialist, and it's like you called them the devil or something. I guess one point I wanted to make with the lyrics to that song is that I would much prefer to be known as a socialist or communist than as a skinhead or fascist. They talk about Nazis and the resurgence of Neo-Nazism in East Germany. I wanted to subtly make a point with that song that its just as bad everywhere else. It's just as bad in England, in America, and in Australia. We have just as many idiot Neo-Nazis.

IN: Right.

DT: Moreover, more importantly, in England, Australia, and America, because we all have similar types of governments at the moment, I don't think a bunch of skinheads are the main problem. All of this, I think, has caused great misery for certain people, that's a bad thing. But I think our actual government is the problem. They are, by their very nature, fascists themselves.

IN: What do you say when people say to you, "Well, all skinheads aren't fascists, there's Sharps."

DT: That's perfectly true. That's why I was saying that you can't tell what goes on in someone's head because of their haircut or by the clothes they wear. I'm not saying that all people with a skinhead haircut are fascists, that's when it's kind of tricky. Maybe they should wear little flags or something, saying "I'm a fascist" or "I'm not a fascist."

IN: Right.

DT: I guess if everyone wore that it would make life a bit easier, wouldn't it? You can never tell what's going on inside someone's head just by the way they look. It's impossible.



As the old cliché says, "In a world of copycats, here's to the originals." Acumen are truly originals in many ways. From their beginnings as a performance art-multimedia-industrial extravaganza to their current incarnation as one of the most promising industrial-metal hybrid bands to worm its way up in the scene, Acumen are constantly proving and reproving themselves. Zoila speaks with Jason Novak about the history and future of this fascinating band.

ACUMEN

IN: How did the band get started?

JN: My family has always been very musically oriented. My brother and I were both brought up in a very musical house. I have memories of being seven years old and waking up in recording studios because my dad was involved in managing a band. He would always want us to see what it was like, so he would drag us along. We enjoyed it a lot, but I think he just planted that seed in there that we're both victims of now, whether he knew it or not. He always told us after that, 'I don't think you guys should get involved in music,' but it was a little too late. We had bands in high school, then right before I went into college, I kind of got hit over the head by the WaxTrax! bands. Being in Chicago, it was very exciting. "Twitch" was really important, the first RevCo album, and I'll never forget going into WaxTrax! and buying that Commando 12" by Front 242 just because of the cover. I had no idea of who they were. I was like, 'This just looks bad as hell!' and I just thought it was amazing. I've always listened to tons of everything from Van Halen to U2 to the Cure, so at a later age, when you get hit over the head with the fact that this kind of music hasn't been around for a while, it's not like you consider that your influences have always been that style of music, because obviously you've had to have been influenced by something else. I started putting together songs that tried to mix the two feels, to have really strong percussive rhythms that you could dance to, but really tried to stay away from monotonous,

low-bass, same keyboard repetitious kind of things and tried to mix some more melody into it. I just started tapping around on Casios and putting stuff together and sending stuff out to clubs when I was about twenty. Avalon was the first one here to bite, and we didn't have a band or anything. At the time, we were really interested in multimedia and had been working with film and various artists. We ended up putting together a couple of singers singing against a tape; we had a slide show, we had films, performance artists, dancers, even a guy who rapped. It was this huge, hit-you-over-the-head kind of thing.

IN: Sort of a multimedia performance event?

JN: Looking back on it, I think we used a lot of that kind of thing. I think the fact that I really didn't have a band, I couldn't really pull off a show with just two guys against the tape and an occasional guitarist. So we were really interested in filling up the space a little bit. Then, over the years, we've had personnel changes, we've added a bassist, and little by little we've added a bit of live drums, then a bit more, added another guitarist, got rid of the performance art. As soon as we concentrated on the music 100%, everything opened up and we started making a lot of headway.

IN: Why did you decide to get away from the performance art? Wasn't that an integral part of what you were trying to say?

JN: Yeah, it definitely was, but it was so hard that we were just spreading ourselves too thin and we'd find ourselves running around before a show going, "Where are the gauze bandages, and who got the big

plastic bag for the bloody person to come out of?" I'll never forget doing the shows and threading the damn Super 8 projector in the middle of a song that I should be singing because the thing snagged. We didn't have enough money to do it right, and it seemed like it was just taking away from what we should really be concentrating on, which was music. I did a lot of work with an ex-girlfriend who was a performance artist and an actress in Chicago. Her name was Heather Freed, and when she came along in 1992 we legitimized all the other stuff that we were doing. She did a lot of hard work doing all this performance art and coming up with things that would have been professional, but it just got out of hand and we were fighting all the time. We cut out the things that were not as important. We still have video that we play—digitized video, stuff that we've shot ourselves, that we like to play with—but everything else was just getting too much.

IN: So you became more simplified in order to make a stronger statement.

JN: Yes, I think so. We began to feel a little bit more confident in what we were doing instead of spreading ourselves so thin. The number one reason we were there, and the reason that people always noticed us was the music, and everything else kind of danced around it. We just needed to concentrate on that one thing.

IN: In your press release, you mention that WaxTrax! was interested, even courting you right before they went under. What was that like?

JN: That was amazing. We had just put out our first demo

tape in Chicago. A year before, I had sent something to them, and they sent me a letter back saying 'We'd like to hear more.' It was just signed by this guy. I sent them stuff, and never heard from them. So, one day, I just barged into WaxTrax!, didn't even knock, and said, 'Where's this guy?' The person at the desk said, 'Excuse me, he's not here.' I said, 'Can you give this to him?' and I just put the thing down on the desk and said 'thank you' and left. I thought 'Oh my god, that was so stupid, I'm gonna throw that right away.' It turns out that the guy I asked for was sitting right behind me, but obviously they're not going to say 'Oh, there he is.'

IN: That took a lot of courage to just go in there and do that.

JN: It was really frustrating, growing up here and seeing the entire WaxTrax! thing with Ministry and Thrill Kill Kult and Die Warzau and then seeing none of these bands doing anything locally, dissing Chicago, moving away. There were never one-off shows. Once in a while, I remember Ministry and RevCo used to do New Years' Eve shows, but there was no scene, and WaxTrax! didn't support local artists whatsoever. I was just frustrated, and said, 'What the hell else am I going to do?' About five days later, Jim Nash, the president of the label, called up and left a message on the machine. I remember all of us just dying, going 'No way!' He said 'This is some really good stuff, I need to talk to you guys right away.' I called, and I ended up talking to the guy I had originally gone in to see. I just remembered him saying, 'We have never signed an unsolicited band, but this stuff is

just amazing. We need to talk to you about it and get as much more of your stuff as we can.' So I went in for about two meetings with them and brought every song that we had, and the guy actually listened to all the songs and gave me a breakdown of what he thought of each one. There was definitely enough positive stuff in there for them to want to work on a record, but they had no money and two months later they went bankrupt.

IN: What a disappointment—you were so close.

JN: I don't think so. Looking back on it, it was probably a lot better than that didn't happen.

IN: In what way do you think it helped you?

JN: If we would have signed something with them, we would have been stuck for two years. You read horror stories about this band Wreck that got sucked into a contract with them. There were a bunch of other smaller bands, but when WaxTrax! resurfaced again with TVT, there was Sister Machine Gun and KMFDM, and that was it. I remember quite a few other bands, and people like Thrill Kill Kult and Ministry got out right away, but we could have been sitting there for two years with nothing to do, so it was probably a blessing that it didn't work out.

IN: At that point, what other avenues did you pursue as far as finding a label?

JN: We were really interested in playing live. We love to play live, a lot of bands in this genre do not. They like to stand behind their machines and put out tapes and just consider themselves studio projects. We just figured we'd play out as much as we can and try to get interest that way. We don't have a manager, we don't have an agent, we don't have anybody that would help us, so we can send out all the unsolicited shit we want to and nobody will ever pay attention to it. We did two shows at Metro in early 1991. After the second show, I kept calling them, trying to get them to book another show. Finally, Joe Shanahan gets on the phone with me and says to us, 'I gotta tell you guys, I really don't think it's cutting it. I really don't think we can have you guys back. What can I tell you? I love your tape, I had some friends listen to it, I really dig what you're doing, but on stage, it's just not happening. I don't know what else to tell you.'

IN: Were you surprised to hear that coming from him?

JN: Sure, I was shocked. At

the time, I was pretty young, people seemed into it. Looking back on it, it was a disaster. I think we sucked. It was a lot of fun, but we were just so unorganized.

IN: Was that after you decided to cut out some of the performance art?

JN: No. Back then, we had two dancers on stage, a full back-

worked our way up. Avalon took care of us, then we started doing shows at Dome Room and Crobar, that was our entrance into making it as a live band here. Then the whole Chicago boom started happening a couple of years ago, and we thought, 'If somebody's looking around for an industrial type of band, well, there's not

we're going to record in August is all written, we've played all the songs live at shows. We haven't recorded a single thing. All the sequences and samples are all laid out, but they've never been put to tape. We've never heard what it sounds like on CD.

IN: What's the most difficult thing about doing that?

JN: I'd say the mixing of live drums and taped drums is really difficult. No matter how good of a drummer you are, the slightest little change in the way you hit a drum will make it sound different. That was the hardest thing to do—to make sure that everything is right on the money. Greg and Ethan, who switch off on drumming, are just amazing. It's a lot harder to give up your own internal clock as a drummer and be able to follow another clock. You can sit down and bang on the drums and nobody can really tell if you're ever so slightly off, but the tape will not let you fuck around. I think that was kind of tough, getting that together.

IN: How about touring?

JN: Ah, we were just talking about how nice people are on the road. We'd go to these places and people would just go out to a bar or a club and maybe not have any idea who we were. By the end of the show, they'd be clapping, somebody would come up to us and buy something, we'd end up talking, and they'd offer us a place to stay. Then there would be people who'd heard our stuff and had bought it in stores. I would think, when I was young, the age of these fans (18 or 19), I'd feel guilty I wasn't out there supporting the smaller music acts. Is the smaller alternative music culture being noticed that much? I was more into mainstream bands, or the industrial stuff that I listened to wasn't even at the position that we're at, it was Ministry or Revolting Cocks. I feel almost guilty. I'm so glad that there's people out there that are really interested and really like a smaller band at that age. I would have been like, 'Who?' It feels good that we've got that kind of support.

IN: There are some really good unknown industrial bands. One that comes to mind is a band I saw in Indianapolis a couple of times called Tool and Die, and they're incredible live. It's amazing to me that a band like that isn't signed. They're as good as any band on a major label.

JN: Industrial music is beginning to fall victim to the same



drop with slides running, we still had the guy doing rap with us. It was really disjointed. But for us, we thought that people were digging this big multimedia thing of not knowing what the hell to expect next.

IN: It was sort of overkill.

JN: But I'll never forget Joe Shanahan saying, 'You guys don't have any live drums on stage.' I was just thinking, 'Is that a criteria?' They gave us the chance. I was really upset, so we went down for a year and started to get to work on what we were doing. It took a whole year for me to call him back and say, 'We took your advice, and now we think we're ready.' Sure enough, we started playing shows there, and we've just

that many.' We'd always play with indie rock bands. Drag and Blue Eyed Christ weren't around. There was nobody. There was no machine band in Chicago. That didn't help us at all. We'd still just get booked with rock bands.

IN: Would you say it is harder for you to recreate in the studio what you've done on stage, or to recreate on stage what you've done in the studio?

JN: I used to write all the stuff in the studio and put it together and say, 'Okay guys, this is how we're gonna play this song when we do it live.' But now that the live band has been together solidly, we start to come up with stuff that we play live. The whole next record that

thing that society falls victim to. In society, you have an upper and a lower class, you can't really find a middle class anymore. It's the same thing with this music. You have Nine Inch Nails selling out the Rosemont Horizon, KMFDM, and Skinny Puppy, and you have us, 16 Volt, Hate Dept., the bands on 21stCircuitry and Reconstruction. Where's the middle ground, where you can happily sell ten, twenty thousand records and just be a small band.

IN: That's exactly what WaxTrax! used to be. That's what's missing. You have the major labels, and then you have the small independents.

JN: There's no "middle-class", where you're not big, you're not too small, you can actually pay a couple of bills off your music. There's nothing like that. We hung out with the Dink guys, they were so amazingly nice and cool, but you just got the picture that they were swept up out of nowhere. They played around a little bit locally, and the next thing you know, they're saying things like 'Well, we have all this tour support money left over, we don't know what to do with it.' I can't imagine what that would be like. We have a bunch of friends in the band Filter, and they used to play with Nine Inch Nails. The money that they got, it's just sick! Sick amounts of money before the album was even out. You sign with a major label now, the minimum that they'll give you is around \$150,000. Why would you even want that? If I got that sort of an offer, I would say, 'I don't want to owe you that much money. We recorded our last album for pennies, and I know we can do it.'

IN: Was that out of your own pocket?

JN: Fifth Column advanced us a little bit of money, but we pretty much matched everything they gave us, and more. You can take their money and say, 'Let's do a record,' or you can want it to be decent, so we emptied our pockets and put together what we had.

IN: Has Fifth Column given you good support as far as distribution?

JN: It's not their fault. Caroline is actually to blame for distribution problems.

IN: So Caroline Records distributes them?

JN: Yeah. I was just really excited to be distributed by Caroline, I thought that was so cool. They have 275 bands that they distribute, it's really hard to get them motivated. We played shows with KMFDM, and peo-

ple are telling us that they can't find our record in stores. The stores are telling us that they are ordering it, and Caroline isn't shipping it. The fundamental job of a distributor is to fill the order, and they're not even doing that. I keep thinking, we've almost sold out our first pressing, and it's incredibly frustrating. We've busted our asses, we've done our job, here's the record, I think it's pretty good, it's pretty diverse, it's not the same shit over and over, there's decent artwork in it. You look at it, and even if you don't listen to music, you have to be able to say that there's some work that went into it. I would give it an A for effort. So we've done that, and now there's people that want to buy it, and they can't even find it. I think that's a shame. Even at Tower Records. WaxTrax! had this thing on backorder for three weeks.

IN: That's very frustrating.

JN: We've been really cool about it, filled out all these cards, got the name of every single Caroline rep and wrote them all a thank you card, telling them who we were, thinking if we can get a hold of these people on that level, we can make some impact. Those are the people who are responsible for calling up a record store and saying, 'Hey, we've got this new thing we're pushing, are you interested in maybe ordering up a couple of copies?' We're doing everything we can at the most grassroots level to get the album out, but there's no money, there's nothing important about us that they can find. At least, in the band's hometown, fill up a few stores. That's the most disappointing aspect of it. I know we could have sold a lot more, judging from the people who have told us that they can't find it. It's a shame. We're friends with a lot of the bands on Reconstruction, and they get Cargo distribution. It's even worse. You can't find them anywhere. That's the number one most important thing—your distribution.

IN: It doesn't matter if you're out playing live. If somebody wants to go buy your music, they can't very well come to you directly. They have to go to their local record store and pick it up. You'd think that at least the smaller independent stores could get a few copies.

JN: That's kind of taboo. You don't go see shows and bands that are signed are selling their CD because that's like you're screwing your distributor out of money. The label gladly gave us sixty CDs to bring out with

us, and we sold four or five at each show, and if the distributor was doing its job, we wouldn't need to do that. We felt that it was much more important for these people to get the CDs rather than forgetting about you after they've looked once or twice. They're like, 'Fuck that, I'm not going to keep carrying a torch for this little band that I saw and kind of dug.' That's the one thing that's really stopping us from reaching a level where somebody might take notice of us.

IN: Another thing I found interesting was your song lyrics. Industrial music is always being stereotyped as angry, and some of your lyrics are indeed very angry. Where is that anger coming from? It is just a general anger towards society? Have you had a bad life?

JN: I don't know. The blues... Actually, Ethan and I, our parents have been together our whole life, we've always been doing okay. Internally, I think I've found a lot to be upset about, and I think that the overall theme, aside from being a treatise on all of my favorite scary movies that I've seen, is a diatribe against the ills of society and the things that bother me the most. But I can't stand out on the corner and yell about how I'm not going to flit and all my friends we're going out to drink and you know, it really sucks about the Bosnia situation, you can talk about that, but it gives you a way to get all of that out. I'm really disgusted by the way the world works.

IN: I think that most intelligent people would come to that conclusion. Your lyrics are very thought-provoking, and they tell about what's going on in the world. Just pick up a newspaper or watch the evening news. The world is a terrible place, not sugar-coated. That kind of anger is good anger I think. That's why I like your music, it is an outlet. Especially dancing to industrial music. You really can get aggression out in a socially acceptable way. It's better than going out and beating someone up.

JN: That's one of the most incredible things about seeing a band like Rage Against the Machine. People are ready to kill at their shows, because Zack is just up there screaming his fucking guts out, and everything he's saying is so bold and you feel the anger welling in the audience. You look around, it's filled with white boys, maybe half of them don't get the message, but there is this really powerful underlying anger. I hope that we can get that

across in some of our songs. The only problem is that we all have really severe sick senses of humor, which stops us from actually being like Consolidated or anything. We've been dying to go to a Consolidated show just to throw raw meat at them. Relax! It's weird. The number one things that bother me the most are racism and sexism in society. Basic shit that you see happen everywhere. It is not below us to tell a joke or to be like everybody else as far as joking around.

IN: You can take political correctness to an extreme, and lose your sense of humor. There are differences between us, and highlighting them in a humorous way is not wrong, but when you're too careful with your speech—certain words are taboo, certain ideas are taboo—then you start getting into fascist ideology. That's scary, that mind control. Censored thoughts, censored words.

JN: Exactly. One of our favorite songs to play is F.W.M., that Fucking White Man song. You can take that either way. I keep waiting for someone to ask, 'What's your problem?' Could you just relax? That's a really important song for me to sing, and when we play that live, so much aggression comes out, lots of feelings that I have tied in to white male culture. Without getting into specifics about how the world came to be and who runs what and who's been given the opportunity to govern, I don't think you can blame a single problem of society on anybody else other than white males. I know that sounds blanket, but try to find somebody that's started anything else.

IN: As a feminist, I would agree with you.

JN: Exactly. It's not like, as a white male you have to walk around saying, 'I suck, my poor father sucked,' and apologize to every black guy that you meet. I think that just being aware of what your lineage is and I hear these people talking bullshit about how white males are the new oppressed people in the job market. It's like, that is so minimal, that's bullshit, and if it happens in a job because of affirmative action, then fine. That one little job is trying to make up for fifty thousand jobs.

IN: And if that were true, women would be making an equal amount of money as men at the same job. I think, in general women make seventy-five cents for every dollar that men make. Anyone who says that white males are oppressed—not yet.

JN: Not even close. The weirdest thing about all this is that people ask about the lyrics, they ask where all the pain and oppression come from. It's really weird to identify with all of the stuff that other people have to go through. But, to be totally honest, I have never really experienced any of this. I've never been called "nigger," I've never been called a "bitch" or have had to deal with the concept of date rape or anything that so many people have to deal with. I don't have any idea what that's like. It's almost like living vicariously through someone else's pain, which is kind of stupid. It's like, be glad, be fortunate that you don't have to deal with that. That's the only thing I think about. I don't know a woman that hasn't been sexually abused in some way. Everybody has a story of something, from any minority or any group, but I can't really have anything like that.

IN: So, a lot of that anger comes from empathy.

JN: Exactly. Empathy and, in a sick way, I feel kind of guilty that I don't have any of those experiences to draw from.

IN: You can stir your life up a little bit and experience some of them. Surround yourself with the wrong people, you'll get there.

JN: All right...(in a phony British accent) Well, back when I was using lots of hard drugs...

IN: That's it. Abuse your body with drugs and alcohol and surround yourself with a lot of psycho friends.

JN: I'm given a forum, I'm allowed to speak out. I'm not going to talk about how much I love my girlfriend, I'm not going to talk about driving around in a car or some of the stupid songs that you hear about. I can't imagine how people are moved to write about certain things. I also think that we're a little "in-your-face," I do feel like we need to take a pill every now and then.

IN: If I hear one more song about love...hasn't the topic been covered?

JN: I can't imagine being driven to write a song about love. When I'm in love and everything's great, I don't write. It's only when I'm upset, when I need to get something out. I just feel that it's really important that everything that comes out of my mouth is something that is going to be taken personally by somebody else.

IN: You're not necessarily condoning violence. You speak of a violence of war, guns, murder...

JN: It's all metaphoric. It's a

metaphor for emotion, as far as I'm concerned. I don't believe in violence. All of us shrink from violence. I do believe in an eye for an eye, I'm not going to lie about that, it's just that the anger that grows within you concerning subjects like this is a way you can feel, but it has to come out when you're talking about it that way. The whole gunlover thing, about telling people to go out and buy a gun, is just kind of a sarcastic, 'hey sheep, hey cow, moo, moo, follow this! How about this for something to listen to? Go out, buy it, turn it on yourself.' Everything we do is somehow lined with sarcasm, everything we've written is kind of tongue-in-cheek. To think that I could be serious about writing a song about dismembering people. It's so over the top that you'd have to be a fool to take it seriously.

IN: Don't you think that's one of the most common misconceptions about industrial music is that it condones violence, that it's hateful and angry? Do you think people take the violence in industrial music too literally?

JN: If you think of it that way, then it obviously doesn't move you the way it's supposed to. I think it serves an excellent purpose for people in the same way that rap music serves an excellent purpose for other people. In its own way, it allows people to get aggressions out. The ferocity in that kind of music is an outlet for hundreds of thousands of people. Maybe it's not so great that mothers are now buying Nine Inch Nails albums for their twelve-year-old kids. I still think it's cool that you're not going to see the scene blow up the way that grunge did, or punk did. It's still going to stay pretty underground. After Nine Inch Nails or Ministry made it big, who else other than Dink have done it?

IN: How about KMFDM?

JN: No, they've been around for a long time. As far as labels going, 'Okay, this is a way to make money, let's go sign ten bands and push it down everyone's throats.' That hasn't happened much in the same way when grunge made it big. All of a sudden, hundreds of bands doing the same thing. It's even happening with punk music now. It's all over the place, and I'm glad that industrial has kind of escaped that fate.

IN: It becomes mass-marketed, force fed to the mass culture as a way of making money.

JN: It's a shame. I just want to have fun with it, and I think we're doing that.

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My uncle called me today
I could smell the alcohol over the phone
when I saw him he looked 10 lbs. heavier
than he did three weeks ago
the bar beats into my tailbone
I have a fascination with Cleo
she is such a disgusting creature
yet so brilliant
I think sometimes about poking holes
beautiful colorful beaded jewelry
I feel naked and lonely without the pain
Sometimes
my uncle is a very nice man
makes me dream of love and the euphoric feelings that
go along with it
and now it's time to step outside and find love
in the glow of a blue cigarette
or maybe find hate
painting my lungs black
my favorite color
I look better in blue
but I feel the shame and the guilt
Sometimes
When I was young my uncle would hold me
and tickle me
I could smell the alcohol over the phone
I fear death
and I fear the unknown
and sometimes I feel all his love
but sometimes I feel all his pain
sometimes

—Jeff Setser

The Night
Inspirations driving me
Through sharp red lights of love
The ink that flows
The heart that knows
Immortality is red
Gut retching fluid
From sex starved junkies
Lost in time
The fiends they feed
In dark of night
Sins release
From ill lovers' plight
And here we go again
God have mercy
On our poor souls
For we can't escape the night.

—Crayton D. Moody

Pathetic Poem #1
Forming slowly, lava from the core
Growing fiercer everyday.

Standing stagnant, like waters
Bursting out of every shell.

Flowing freely, like waves
Crashing upon every shore.

Only to begin again.

—Suko

THOUGHT PSYCHOSIS

A touch of Asphalt on the lips makes it all feel better
here again
branches impaled into dirt
stop the bloody tears
as I grasp you
here again
muddy water
into space
we stand like broken trees
kiss me
force it down
come crack face
mold me
the sticks cover the ground
broken ships were falling
crack face hypocrite
bloodshot eyes shoot me
bloodshot eyes shoot me
down another down another
each one through a different hole
crack face hypocrite
consume me
on your taste the salt tears pain mud in mouth
consume me
fall upon
all life is a thousand pieces
slip fall falling up to the bar
I slip down the drain
a thousand flakes of rust
like broken trees
cover me with violence
falling off my face
and try to understand
across the water
slipping and falling
come crack face hypocrite conform regret them mistake make again again again
impale me
cover my lips with dirt
cover the larynx
impale me
look around
smiling face come regret taste of tears
slip time falling face pull up to the bar
separated into a thousand pieces
each one reflecting a different picture
bloodshot eyes shoot me
i'm going down
i'm swallowing don't scream
crack me
rusty wires
just once for another just once more
A thousand faces

—Steve Wood

Pieta
It's the greasy streaks
of fingers on the trunks
of shiny cars
that keeps coming back,
making me see the mother
with a child balanced
on her left hip
and groceries at her feet
reaching up.

It's a child who is told
not to touch old statues,
shown the traces
of uncaring fingertips,
then dreams
of a tearful stone woman
and always wakes, reaching.

—Jennifer Barnes

The Walls
You say these things mean me.
Flower drops
and rain petals
fist against my face,
drowning once air-filled pores.
It was blue today
but turning brown by flashes,
sparks that hit me
and sizzled
as coursing down my lungs
You filled me.
They danced in clouds for me
—these things you said meant me—
they were lava as it should be
moist and hot and red
burning me
only so much as I burn you,
as you lick each finger,
one by green one,
smiling with the angel-formed faces
from the dirt on the whitened walls.

—Jacqueline

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by Aaron Johnston

BATTERY

If you look at industrial music like you would the stock market, you would see a definite presence of flux within every stock and trade. Right now the values of guitars, vocal processing and testosterone are pretty high. Of course, you must realize that this opinion is coming from the American scene rather than the electronic-dominated European outlets. Here in the states, guitar-tech names like 16 Volt, Acumen, Diatribe, Insight 23, and Spahn Ranch seem to be gaining the most ground on a respectable level. Yes, no one is getting rich off this, but some float longer than others. Things would be a lot easier of course, without the corporate cheese dripping drivels of bands like Drown and Monster Voodoo Machine constantly raising all the stock values.

The simple fact is, the guitar will always be on top here in America. It's like that good old red-neck bumper sticker they sell in pairs with shotgun racks, "You can take my gun only after you pry it from my cold, dead hand." Insert the word guitar in there somewhere and we're seeing eye to eye. As a collective mass of millions, we will never be as open minded as Europe, thus we will never match their level of innovation or acceptance. From the Beatles and Pink Floyd to punk rock, metal and the birth of techno, time and history have proven this over and over again.

Within this situation, some still prefer to cut against the grain. These are bands that don't seem to care what's hip and what's not in their surrounding market. Electronics with a heavy dose of content are a great formula for retail suicide in America if you're not doing techno. A handful of the groups charging towards a change of face include Scar Tissue, Xorcist and Battery.

Battery, in particular, are probably the most un-hip of the group as their music is purely electronic with about as much testosterone in it as you'd be able to scrape up at a feminist convention. Their compositions revolve around a mixture of both male and female vocals with electronics, leaning towards more deep keyboard tones and moving passages held together by a steady hard-hitting beat. They'll kick your ass just as hard on the dance floor, but some tracks will lead to higher levels of introspection and mood alteration. It's a basic dynamic formula that most bands too consumed with constantly bludgeoning you miss out on. The antithesis to this tactic is rampant throughout their catalog, which consists of the *Eternal Darkness 12"*, *Meat Market* and *Lilith 3.2 EPs*, and the *Mutate* and *N.V.* full albums. Working as the trio of Maria Azevedo, Shawn Brice and Evan Sornstein through most of these releases, Battery have proven time and time again that you can add a touch of beauty and mysticism without losing your edge on the dance floor one bit. Living just a few minutes away from the U.S. offices of C.O.P. Intl' in the San Francisco Bay Area, Battery are a testament to individuality and endurance in both the global and local markets. In their own words....

IN: How do feel you've progressed from "Meat Market" to "NV"?

EVAN: I think we've learned the importance of drama for one. Changeability and orchestration have also improved. When we first started doing the industrial thing, we always had a hard time coming to terms with a lot of the angst that was pervasive in the music. We weren't angry people. I mean, we had our own internal conflicts and everyone has their own problems, but it wasn't the same kind of anger. We really liked the music because it had a wonderful energy that we were really interested in, so we emulated it as much as we could but it just wasn't there for us. I think we've come to terms now with what we care to express without it being an extension of the genre. I think we've taken ourselves more out of the genre and into our own little realm.

IN: Where did your love for digital music, computers and electronics first start out?

SHAWN: Mine came when I found one of those old console/radio/cassette/record player things. I found that if I put a tape in and pushed all of the buttons in at one time, it made this dreadful noise. I recorded a tape of that and just listened to it for hours. I also found that if I broke off the little belt on the record player I could do all this backward stuff. I don't know, it came really naturally, just walking down the street I become fascinated by all the little rhythms. It started with video games and playing too much of them.

IN: I heard you mention the term "industrial/goth" before. Is that what you like to consider Battery?

MARIA: It's so hard when people ask us what kind of music we do when we say we're in a band. We've said everything from electro to digi-goth [sounds like Chase talking] and I think we even used darkwave in an ad once. When you think of industrial, I wouldn't say we are a pure industrial band. There is no single word to describe all of the music that we do, so I think we need to go into long descriptions sometimes.

IN: How did you guys find Maria?

SHAWN: It all happened after a dreadful show at Drug #6 [a long defunct SF club] where I basically had a nervous breakdown. Just about that time, Evan's sister had just come back from London and said she had met somebody who was this great singer. One of the clinchers for hiring her came when we had a show with Pressurhead and VoiceOf Destruction. It was

about five minutes before the show and Maria came up and said she wanted to sing on this one song. The sound guy wasn't ready yet and she was standing about fifteen feet away from me but I could still hear her singing her guts out through my monitor so I knew then she was cool enough. Having Maria on-stage gives us a lot more confidence and we're all able to bounce energy off each other so we don't feel as lonely.

IN: Maria, how has your input and direction changed throughout time?

MARIA: It's a whole process where they come up with the rough sketches, I come in and do my thing, and then they go and mix it. From the bare sketches, I find some keys and drum lines to start off with, then we

Shawn Brice



ing

point.

IN: Do you find it hard fitting onto bills with all these guitar oriented bands?

MARIA: No, that's kinda one of the big rules of the band, NO GUITARS! I know

Deathline International play with guitars and I think that's neat, but I've never really been close to the guitar because we've never really been around them. Shawn has his little portable keyboard that he runs around with and I think that's visually stimulating enough. That's one of the reasons I like being in the band. It's digital music and I love it.

IN: Do you feel rock music is dead?

SHAWN: I definitely think rock has been dead for a while. I don't think it really has a place. This is if you mean music with no electronics at all. Even with Nirvana's "Smells Like Teen

they had this feedback noise that they tried to do a Sex Pistols thing with having feedback over the verse. They hit two bars of it and

then time scaled it over the whole verse to keep the same pitch. Even things like "MTV Unplugged," I'm sorry, that was not unplugged! They've had these \$2,000 microphones, these \$10,000 harmonizers and all of this totally expensive equipment just to make them sound good. I guess I consider that to be electronic music as well. I don't know if the rock music thing will ever really truly die. It's like something Evan said, there is something infantile about the guitar which is also very alluring. It's like Beavis And Butt-Head, I don't think it's going to die for a while.

IN: What about the instruments you use?

EVAN: We've got a bunch of rack stuff and a few keyboards, but it's a growing thing. When we first started we only had a couple of keyboards and we did what we could with them. When we could afford to buy something more, we'd max out our credit cards and go for it. One thing that is very important to us is that we don't use any keyboard presets. As far as samples go, we want to use our own sounds and use them our own way to create our own richness. None of this "Oh! that's one of the presets from the wavestation!" The wavestation, for example, is an excellent synthesizer, so you'll hear preset patches from it all the time. Presets are made well, they're EQ'd well, they're easy to fit into an orchestration because they fit in the niche easily so you hear them often.

N: What about your sampling choices and techniques?

EVAN: With drum sounds, we always make our own kits.

On a particular album, we'll build a drum kit for every one or two songs but most of the time each song has its own kit with its own special sounds. Those are sounds we make ourselves mixed from anything we can find and break with or destroy on the computer. As far as text samples go, when we first started before we had Maria, we were relying on movies, radio and television sources. There's a certain amount of that which is still there for us. It's still important because it's an expression and reference people can respond to. Even if

Maria Azevdeo



work

o n things together and decide what should go where. I write words and batches of song lyrics before I go in, but I don't work on any of the music. When I first joined the band I knew nothing about being in a band or singing with other people. I

didn't even know these two guys so I was really self-conscious. I had a hard time doing anything emotional at first. If you listen to Mutate compared to NV, I think there's a huge jump. I couldn't whisper in front of them, I couldn't yell, I couldn't sound angry or sad in the beginning. So with tracks like "Go" [one of Maria's more angry moments], I sent them out to see "Dracula" one night and I had a bunch of wine coolers and sat at the mixing board by myself getting smashed. When they came back, they listened to it and Shawn gave me a great big hug and said "I knew you could do it!" I think that was the break-

Evan Sornstein



Spirit, they did so many cool manipulation tricks on that, I'm amazed. I think it was on the second verse,

you don't know the movie, it still has an effect. If you do know the movie, it makes a big deal because it's bringing in the whole reference to that movie. It's almost like a T.S. Eliot poem.

IN: What about the legalities behind sampling movies?

EVAN: We've tried to do it less and less because we're going to run into trouble with it as we get bigger. We've tried to make more and more of our own samples now, which is a difficult process because we're not actors. Shawn is the movie fiend, and I don't know where the hell he gets most of his samples from. He just sits and watches movies and collects samples, so we have this huge library of screams, cries, yells and different words. When we were working on a song, we'd just go to the library and see if we could find that perfect sample. We need to shy away from that because copyright laws are getting harder and harder. Before, it was easier being a small industrial band alongside all the million or so other small industrial bands sampling from "Blade Runner" and so on. No one is really going to care because you're not going to make money off it and no one's ever really going to hear it anyway. I'd rather use the samples for their particular reference value than their expression,

because I'd rather leave that up to us. If you don't, then the samples become a crutch.

IN: How much vocal processing do you use?

MARIA: There was a lot of processing with first album on all the "girl songs" as they call them. I think that was just because none of us really knew what we were doing back then. As we've gotten to know each other better, I think we've used less processing. Now we're starting to get back into using more for variety because we went through a phase of not using very much. So we're re-discovering it again.

IN: How do you decide which tracks will have male or female vocals on it?

MARIA: Whoever writes the song sings it. If Evan writes some words or Shawn gets inspired and writes some whacked out song, they'll work on it. Usually, we'll write things down and show them to one another. Sometimes, they give me sketches, and other times I'll already have words, but we know who's going to sing the songs pretty quick. Other times, Shawn will be writing a song and say, 'ok, I want Maria to sing la la la here,' so I go and add some things some times.

IN: What were the early days with C.O.P. International like?

SHAWN: It was started by these two German guys who were tak-

ing their vacation in beautiful, sunny San Francisco and on a nice warm summer night we handed them an invite to our show. So they went to the show and requested a free tape because at this point they were just thinking about starting a label. They were very nice guys, so we went for it. It was basically us and Diatribe at first. So we both did some recordings, the Diatribe one was "Therapy" and we did "Eternal Darkness." Ours came out first because it was on vinyl. We tried telling them vinyl was dead, but they didn't seem to believe us. The reason why C.O.P. was set up here near San Francisco is because it was Christian's [C.O.P. founder] favorite place to live. C.O.P. also has a spin-off techno label called 23 which probably pays for a lot of C.O.P. these days.

IN: With C.O.P. having offices in Germany and in the U.S., which one is most successful?

EVAN: We sell more in Germany. The business aspects like the pressing and distribution come from Germany. It's hard distributing it through American companies because no one is buying enough of it and they don't have the security of a lot of numbers in this market. Most of the distributors will only take fifty or a hundred copies at best, and it's really hard to cover the entire world with 1,500 CD's.

IN: What's your weather fore-

cast for industrial's future?

EVAN: We've all been through the last five to six years of hearing a lot of Skinny Puppy remake bands. These are bands that take aim at the style and form Skinny Puppy used in writing songs. It's not a verse, chorus, verse, chorus type thing, it's more linear and keeps going. They're also imitating a lot of the vocal processing. It's like anyone can sing these days as long as it's through a distortion box but they lose some of the expression Skinny Puppy had. There are a lot of bands now who have been through all of that, so I think we're going to get more of the Nine Inch Nails thing. The subject matter changed with more traditional and accessible production values. I think it will dissipate, industrial music does not mean what it used to mean. It hasn't meant what it used to mean for such a long time. I think people are starting to shy away from the terminology unless they really are an industrial band from the "old school" whether it be from the Skinny Puppy, Throbbing Gristle or Test Dept. eras.

IN: How many more albums do you think you've got left in you?

MARIA: Oh! Many! We get along so well! We'll go for 20 more years and be the Rolling Stones of industrial/goth!



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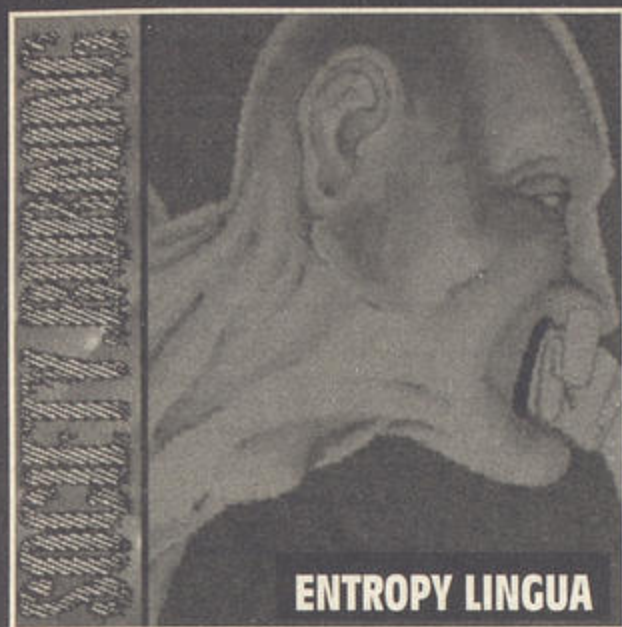


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Hey kids, you know that green paper that mommy and daddy keep hidden? They got it by selling off some of the neighborhood children to have their organs and limbs re-used by rich folks. I bet you didn't know that. They might be cashing in on you soon, too, so send some of that evil paper to us and we'll see what we can do. We're the good guys.



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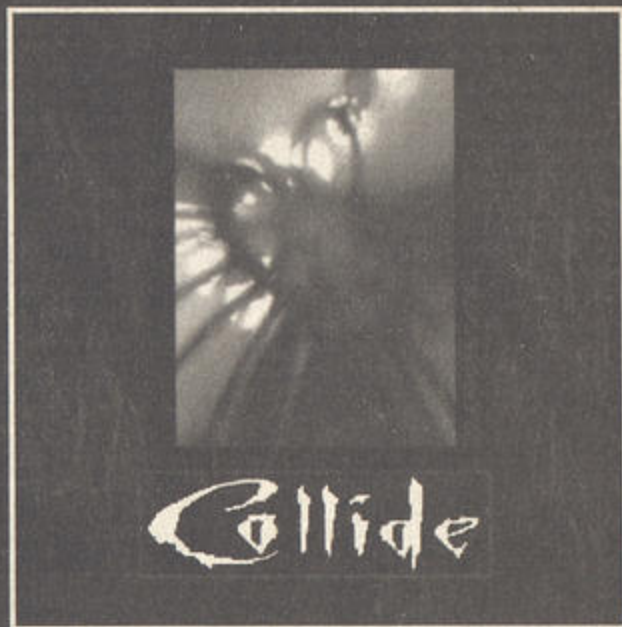
Rising out of the NM and Colorado cyberslums, hails this small band of vocally-raw, synth-toting, guitar-packing punks. ENTROPY LINGUA - an 8 song excursion into the world of remixes - is the calm before the storm of TACTIQ, their full-length debut.

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ETHEREAL WITH AN EDGE

COLLIDE will be out in April...we hope.

DOWNLOAD



Over a decade after two Kevins met at a supermarket in Vancouver, Skinny Puppy has come to an end. With the release of *The Process*, the much anticipated final LP, cEvin Key is laying to rest the project that brought him an obscure legacy by name. With Ogre pursuing various avenues, including *Welt* and *Pigface*, cEvin Key and partner Dwayne Goettel formed Download, a project based on experimentalism and improvisation. Download became the soul food for Key, Goettel, and co-pilots Mark Spybey (ex Zoviet France) and Philth. However, with much of the music completed and ready for pre-release, tragedy struck as Dwayne Goettel died of a heroin overdose. The loss of Goettel effected Key's life immensely both professionally and personally. The two, having worked together almost exclusively since the mid-eighties, have been one of industrial's most prolific pairs, with success in such side projects as *Hilt*, *Tear Garden*, *Doubting Thomas*, and *Cyberactif* (the latter with Bill Leeb of *Front Line Assembly*, another former Skinny Puppy member). cEvin Key has been one of industrial's true groundbreaking artists. From Skinny Puppy to Download, Key has not stopped proving his adept ability at making music for the soul. With the imminent release of Download's *Furnace*, licensed by Cleopatra Records, cEvin took time out from his busy schedule to speak of music and Dwayne.

IN: Can you tell me which songs you listen to in order to feel close to Dwayne?

cEvin: I think the song, "Far Away Eyes" [actually, the title of the song is "A Ship Named Despair" -ed] on the *Tear Garden* album *The Last Man To Fly* is a real Dwayne moment. The third song on *Last Rights* ...

IN: "Nowhere?"

cEvin: No, the fourth song.

IN: "Mirror Saw?"

cEvin: "Mirror Saw." Yeah, "Mirror Saw" is a real Dwayne moment as well.

IN: What, in your estimation, defines music?

cEvin: Oh, just anything. Any expression that makes you feel. My father was always the type to want to kill me because I tapped all the time. I was always tapping. Little did he know that later I would become someone that really did rely on my tapping; someone who must become a good tapper. So, I look at everything as music, because you have to start somewhere.

IN: How do you feel about being accused of "selling out?"

cEvin: Impossible. Skinny Puppy was the type of band that, when it started, even

becoming a possibility [selling out], the band was no more. Skinny Puppy have always been about getting together

and somehow...well, the music has always been written by me and/or Dwayne. We work with a producer who works with our singer. As long as that team remained prolific and together, then that was the inspiration. It sort of fell apart on this record [*The Process*]. It became a chore to do this. So, we basically stopped the album because it became a chore, told the record company that unless they plan on putting back together the original team with Dave Ogilvie, then they were not even getting a real Skinny Puppy album. As far as I am concerned, the band is broken up. So they called up Dave Ogilvie and we started the whole album over again. I must say we got about 2/3 of the way through it and then the record company weirded out on us again. Up until now they have put the choke hold on us. They have sort of said, "Stop! Stop Work!" So we moved forward very slowly on the

Skinny Puppy issue. But we did Download and we have plans to do a new *Tear Garden*.

IN: Really?

cEvin: Yeah, we're working on that [*Tear Garden*] starting in December.

IN: With Edward?

cEvin: Yeah. In the meantime, they [American Records] decided that whatever it was we were working on [*The Process*] was the real last Skinny Puppy album. So, now we're finishing it. But it is the last Skinny Puppy album, other than *Back and Forth Series 3*.

IN: Series 3? You are releasing a third?

cEvin: Well, there are going to be a couple of CDs. One is a live performance, around the time of *Too Dark Park*, which is just killer. Then I have some old stuff from the early eighties of live shows, including video. I have some video of our first and second performances when we were still with Bill [Leeb, now of *Front Line Assembly*]. I am going to be putting those together on CD too.

IN: I think you will get a lot of support for those.

cEvin: Yeah, it's like the old days of Skinny Puppy again. And that will be the second CD, more old stuff.

IN: I was wondering, regarding you playing live. I've seen you play keyboards, drums, and guitar all in one song. Do you do that out of necessity or do you enjoy the mobility?

cEvin: Well, no, that's how many parts we play when we're in the studio. We basically cover all the parts, so live we had to find ways of having to play all the parts in one song. And, at that time, I was balancing between drums, keyboard, and guitar. Not in the studio all at the same time, of course. But, when it came time to play live, I didn't know how to break it up. So, I permanently had the guitar on my back and had the keyboards. I was able to stand up and play drums and play keyboards. I never played all three at once in the same song but I think I came close. It was fun. It was a challenge. I made every attempt to play everything we could. I see that now, now that I am older- I was a young and ambitious guy- as a lot to undertake.

At the time, it didn't occur to me to think twice about it.

IN: So, do you feel you are getting more artistic freedom by signing Download to Cleopatra?

cEvin: Well, we formed our own label, so we actually just licensed this first demo to them, and with that, we have our freedom. We can do whatever we want, and if Cleopatra doesn't want it, we can just take it to the other labels that do want it. But for right now, I don't have a problem with what Cleopatra's doing and how they are going about it. As a matter of fact, we never even made a call to a record company when we started doing Download. It was all the calls we got from record companies that made us decide which one to go with.

IN: Did the Dead Voices on Air project influence you any?

cEvin: Well, Zoviet France-Mark [Spybey] came from the Zoviet France background and Dead Voices on Air is more a continuation of that ethic and respectfully so to Zoviet France. But, I think Download is, to me, a progression in the sense that it's... everybody has their own departments, so to speak. It's sort of like a spacecraft. We had Mark, who is very acoustic and very experimental in that way. Dwayne would handle most of his digital electronics in the sense of modern synthesis and then fill with wave synthesis and FM synthesis. Then, there's me, who's more into analog and more into the old machinery. Together, there was never anybody doing the same thing. Therefore we had a huge spectrum, a huge area to explore.

IN: It must be particularly difficult to lose Dwayne under those circumstances.

cEvin: It is, but the thing that makes me feel okay is that I know we've done so much stuff within the last year or two. Dwayne was a super organized guy and he left things so organized. All the songs he's done, I



cEvin Key - Live Photo's by Jeffrey Ballou

almost feel, he's written music for the rest of his life. He's got so much stuff that I have the ability to go to now and say, "Oh, this is a new Dwayne song here." Certainly Dwayne didn't want to die. But, since it's happened, me and Philth, the guys that do the keyboards in Download, will be able to keep or 'resurrect' Dwayne in the form of his keyboards and his programs and all the stuff that he has prepared for these millions of songs to come and all of these other songs that he has already written.

IN: Rumor has it that there is one more Doubting Thomas LP still in existence. Is this ever going to be released?

cEvin: Yeah. Well, it's going to be probably. That's what I mean when I say that Dwayne's got a whole bunch of stuff that's written that we were planning on after this to do. We were planning on doing Tear Garden and then doing some shows next year with Tear Garden, Download, and Dead Voices on Air. We were intending on, at that point, to hopefully do a Doubting Thomas. And we were just speaking to a whole bunch of European labels about them getting behind it. Actually, we do much better in Europe than we do just about anywhere else.

IN: You and Dwayne broke a lot of ground music-wise with Skinny Puppy and various side projects. Will you continue to be breaking new ground with Download, or pursuing the traditional?

cEvin: We had a bad experience with the label [American]. They wanted something more, and were not interested in what we were already feeling good about and proud about. That sort of vibe was horribly depressing to be working under. That's why we created Download, and that's why we started improvising. We wanted to do something that was back to our roots. I guess doing music for what we get out of it. I mean,

what we get out of it personally, in terms of what it does for us spiritually, not what it does for us financially.

IN: What does music do for you, personally?

cEvin: Well, it just opens up another dimension, a surrealist sort of world. It's hard to pin down exactly what I mean. It's a feeling that we've helped to create something on another plane that is only imagined or conceived and can give it actual substance in reality.

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MINISTRY

In the three years since the release of Psalm 69, a few changes and a host of rumors have circumented the globe regarding the Ministry camp. Ministry did, in fact, relocate to Austin, Texas, where a studio was set up in a former brothel. The studio, however, was inhabited with more than just music, as it is reported that it was haunted. Work on the new album, entitled *Filth Pig*, progressed slowly, with more than just the undead lurking to taint its progress. The difficulty of running a studio, as well as a host of creative problems, caused delay upon delay. For all involved, the frustration level was reaching the breaking point. Long time band member Bill Rieflin quit the band and Paul and Al separated to clear their heads and to cool off. Time, however, proved a sufficient rejuvenator to the creative juices and the two began working once more. Work was packed up and taken to Chicago Trax, where the album was completed. Now, despite the delays of the past, the release date stands at January 30th, to both the relief and excitement of Paul Barker. Since joining the Ministry creative process on *The Land of Rape and Honey*, Barker has been the quiet partner, so to speak, the intellectual-looking other half of the band who is rarely photographed without his glasses. Although lower profile than Al, Paul is no less committed to the music, nor is he less passionate about it. Although the years since Psalm 69 may seem to the reader as having been difficult, he speaks light-heartedly about them. However, Paul's personal satisfaction over *Filth Pig*'s completion is apparent and he is looking forward to touring in the spring. *Filth Pig* is a new direction for Al and Paul, stripped down and harsh as ever, but with minimal electronics. Less overtly metal influenced than Psalm 69, the use of the guitar is slower and more pronounced, reminiscent of Pailhead or *The Land of Rape and Honey* if it had been done without electronics. It remains to be seen how the public will respond to the new album, as Paul and Al have never been ones to take into account the wishes of the fan base when making an album. However, rest assured, there are no qualifications to this disc. It is just as breakneck as any Ministry album to date.

IN: What is the definitive story about *Filth Pig*, the move to Texas, and the brothel?

Paul: We were on tour for a while [for Psalm 69]. Then we moved to Texas. Eventually we got a studio up and running. That was last year. We started recording there. And sure, Al's property was a bordello.

IN: Was that by choice?

Paul: Well, it was before he moved into it.

IN: Did that sweeten the deal for Al?

Paul: Well, no, it wasn't an active bordello. It was property up for sale. But the building is really hilarious. Its got fuck rooms in it with mirrors all around. No windows in the rooms, that kind of thing.

IN: The press release states that the bordello was haunted. Out of morbid curiosity, what is a haunted

brothel like?

Paul: The haunts weren't malicious, they were just mischievous as usual. Faucets would turn on and lights would turn off. That sort of thing.

IN: So, what took *Filth Pig* so long to come out? We thought there would be a single last year, but that didn't happen. What tied things up?

Paul: Dissatisfaction with the material we wrote. We went on tour. We went to Australia in January. We went to Japan. That took two months out. I don't really know where the time went. Here it is at the end of the year. Who knows why these things happen?

IN: It's finally been completed and will be released in January, so I hear. That must be a tremendous weight off your shoulders.

Paul: Well it is, because the whole time once we delved into it in the summer of last year; it was a lot of work and a lot of concentration. There were a lot of frustrations. We had the studio set up and little did we know how much work having our own studio would be. Frustrations derived from it. It's not the fantasy you wish it was. I'm sure every musician wants their own studio, but there is a lot more involved.

IN: Where did this album's inspiration come from, since obviously it sounds different from Psalm 69.

Paul: I guess, by and large, the main inspiration was not to make Psalm 69 over again. And, on a personal level, that meant for us to throw out all of our tried and true production techniques and go for something different as a personal challenge.

IN: It seems it is a throw back to the *Land of Rape*



and Honey ethic, but in a good way.

Paul: For me, that would be great. That's my favorite record. I didn't really hear that in it as much, but that's cool. We made a conscious effort not to use as much sequencing and sound effects and strictly throw it all out the window to see what we could do.

IN: Was that a major force behind this record, trying to get away from the crutch of electronics?

Paul: Well, it's not a crutch whatsoever. It was just an aesthetic decision we made. It seems like there are a slew of bands doing that kind of music and I guess we're tired of it. I'm personally tired of that right now.

IN: Three years ago, I heard about Buck Satan and the 666 Shooters. We haven't seen an album yet. When are we going to see its debut?

Paul: Well, that's Al's baby, and he's very interested in doing an album. It's just a matter of time. He did play a couple of 666 Shooters

shows here in Austin and those were kind of distractions because of the frustrations of working on the record. At some point, you have to stop and do something different, forget about it, and try and rekindle the creative juices to finish it. For him, it's a fun thing to do. He needed that. I haven't been that involved in Buck Satan and the 666 Shooters. We'll see what happens in the future. It's not really my cup of tea.

IN: The only song off of Filth Pig that you did vocals on was "Useless", if I am correct. How did that end up happening?

Paul: That song, Bill [Rieflin] and Mike [Scaccia] and I wrote. Al really loved the piece of music. We brought the tapes up to Chicago because we were having such a hassle in our studio in Austin. When it came time to do vocals, Al was kind of at a loss as to what to do with that song. I really wanted to try to get it on the record, so I said, 'Look, I think I have a vocal idea. Why don't I do it and

then you tell me what you think.' He really dug it and that's pretty much what's up with that.

IN: We don't hear a lot of your vocals on Ministry stuff.

Paul: No, you don't at all. Personally, I think Al does vocals really well. I want to say that it is his show. It's very strange for me and I am very flattered that he liked the vocals and he liked the song and it's on the record. Aside from that, Al is the primary vocalist of Ministry, and people definitely latch on to the vocalist. That's the way it is and it's not a problem [for me].

IN: Never mind the bass player in the background.

Paul: Whatever. Sure, when the band plays live, that's what I do. But in the studio, we do so much more. I understand, and believe me, I don't have any problem with people's perceptions of what happens in the band. That's fine.

IN: Where did Hypo Luxa/Hermes Pan originate?

Paul: As far as Hypo

Luxa/Hermes Pan, we wanted to do a lot of other music outside of Ministry. We wanted to have a connection between all of the projects without having our names on it specifically. Certainly Al's name, more specifically, because his name is much more recognizable. We wanted to do stuff and have people buy the product or like the product on its own merits, as opposed to the connection. Okay, sure, the cat's out of the bag, but initially that was the idea.

IN: Why Bob Dylan and Grateful Dead covers?

Paul: That was because we were asked to play the Bridge Benefit. They wanted us to play 20-25 minutes. Then about a week later, we found out they wanted us to play acoustically. We were definitely at a loss. We thought since Ministry's music didn't really lend itself to an acoustic situation, why don't we just do covers? That's how we did it. We played "Lay Lady Lay," and the Grateful Dead song "Friend of the Devil."





We did a song called "Paisley," which is a Ministry song. It's probably destined to be a b-side. Then we did the theme from *Midnight Cowboy* with the harmonica. Subsequently, Al decided that we could do "Lay Lady Lay" on the record.

IN: There has been a lot of discontentment with the guitar of late. A lot of people are trying to get back to electronic purity. Obviously, Ministry aren't exactly moving in that direction.

Paul: No, we are really not that interested in electronic purity. We don't align ourselves to any genre or group or anything like that. I think, personally, that's really limiting. There is a myriad of degrees of expression within any particular field. We don't have the passion to do work specifically or exclusively with electronic sounds. Our whole idea is to do whatever it takes to make the music right for us. We don't care what that is. We don't care if it's a fucking mandolin or a jackhammer. Who cares? Fair

enough, it's like any kind of artistic focus or alignment, I am not really interested in that. I don't want to put it down. It would be very easy for me to put it down, but I know that it's valid. It's not for me and not for us. I know there is an infinite amount of expression within any focus but it just smacks of elitism and narrow-mindedness. More power to those people. That's fine, but that's really not going to make me want to listen to it.

IN: There were all sorts of rumors that you left the band during the making of *Filth Pig*. Are they true in any way?

Paul: Sure, it was true, in a way. Al and I were so fucking frustrated and fed up with each other and just fed up with the record and we just stopped working together for two or three months.

IN: At the time, did you consider this a permanent break-up?

Paul: We didn't really know. Now, we've reconciled and we've talked about what happened. At the time we

were both just doing what we wanted to do and that's all there is to it. Just letting the thing run its course. It's funny because I never told anybody anything and I am fairly certain Al didn't tell anybody anything. When I started hearing about it, I thought it was curious. Who knows what the fuck they are talking about and who cares? It's not your fucking life. Don't you have something to do? Honestly! It's baffling, because, as I said, no press release was given or whatever. It's all rumor. The fact of the matter is that, yeah, we did split up for a while and, sure, that added some time to the release of the record. But once we started working together, it was rocky at first, but then we realized it was all bullshit. We just got down to it and really had a lot of fun.

IN: There has been a lot printed propaganda almost, about Ministry in the studio. For example, Al gets completely wasted and goes into the studio, or Al doesn't leave the studio for 24

hours.

Paul: Those sound very mild. Actually, we're pretty bad at times. It depends. It depends on a lot of things, like the frustration level. If the frustration level is really high, then it's very difficult to be in there. There's no point in anybody being there, but we are so nose to the grindstone trying to get shit done. It's like a snowball or an avalanche. It just gets more and more difficult. We're old enough to realize we should just go home and go to bed for a few days and come back in and see what happens. But it doesn't always happen. Yeah, it can be difficult. But what of it? Who cares?

IN: It goes back to why are people wasting their time worrying about this sort of thing.

Paul: Sure, if people want to try and understand why Ministry makes the music Ministry makes, that aspect of it, how we work on music—that certainly has something to do with it. But, by and large, I would say that's just part of the method of

catharsis involved in getting your music out. Your aesthetic. Your idea.

IN: How has the notoriety affected you personally, now that Ministry has actually become reasonably well-known?

Paul: I was talking to my friend the other day, and I was thinking, Why is my life so complicated? But, that isn't what I meant to say. What I meant to say, and this was what I was telling my friend, was, Why am I so unorganized? The problem is that when you can do anything you want to do, what do you do? You have to have a passion to do something. There has to be a focus there and you have to really get something out of it. Otherwise, you're going to be totally distracted and just going to be going out in all different directions just trying to satisfy yourself. Certainly, working on the Ministry record is tons of fun and it's tons of work, there's no question about it. But, when that's over, it's just kind of in limbo. Sure, there's a lot of things I want to do. I just have to kick myself in the butt and do it. I really have to force myself to focus on doing things, because there are so many things pulling at my attention.

IN: Psalm 69 sold over a million records. Did you ever sit down and wonder what happened to this band that was relatively obscure?

Paul: It is kind of amazing, isn't it? I don't know, I haven't actually thought about it. I don't think about that, because there is always the next record. There is always more music. That is something I am constantly thinking about. Whatever achievements we have had so far, that's not enough. What really thrills me is the idea of bringing people along with us. This is the next thing we want to do, and let's see if people want to come along with us. I want to say that it was expected [the notoriety], but we've been working at it a long time. We've kind of been working slowly. Obviously, from the late 80s through Psalm 69, we've really worked and worked and

we're all over the place. Right now, we're much more streamlined, so to speak. Our focus over the last year and a half was specifically and simply Ministry, aside from the 666 Shooters and the Bridge Benefit. It's little asides here and there, but by and large, we haven't been actively pursuing or finishing other music. I mean it hasn't been overnight. We're not Hootie and the Blowfish.

IN: So, are we any closer to the definitive Ministry album, or is there any such thing?

Paul: No, thankfully, there is no such thing. Perhaps, historically, there will be, but currently there isn't. We did a European press tour a week and a half or two weeks ago, and I found myself thinking about it. I want to say this is our best record. We're really satisfied with this record. Then, I realized, well, everybody says that. You have to say that. You have to believe it or you're just kidding yourself and you're just totally an industry pawn. I have a fear of being a fat, successful musician, and when I say fat, I mean, "God, man, isn't this great? I'm so great. I'm so popular." As if popularity means anything. Okay, sure, you have money, but it doesn't mean anything as far as your creative talents or trying to make a statement in the world or trying to push the field that you express yourself in, which is something we are interested in. It's not something we sit around and drink coffee over. It is very exciting for us to make music that is different. It's not just exciting, it is what we have to do, otherwise we'd be a cover band, I suppose. We'd simply be playing at the fucking Holiday Inn. Throughout history, there have been many bands that reached their peak and then made another six records after it. I really don't want to be in that situation. I am in mortal fear of that. If the creative juices aren't there anymore, then we'll just fucking hang it up. I don't want to be an embarrassment.

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SCENE REPORTS



Los Angeles, CA By Pussy Galore

E-mail your scene info and band news to: tribe69@cinenet.net or mail to I.N., Attn: L.A. Scene Report, or don't bitch to me.

Do you like it hard, fast, and fierce with intelligent programming and a touch of Laibach? Then check out T.H.C., the heavy-duty project by George Sarah, formerly of Stereotaxic Device. T.H.C. signed with Fifth Colvmn Records and has its debut release out, "Death By Design." It'll scour your brain-cells clean with no gritty guitar residue. We all scored lots of free T-shirts, posters and stuff at their release party at Kontrol Factory in January. At press time, Fifth Colvmn Records was signing notorious L.A. electro-gutter tech band DEATH RIDE 69, who is fronted by BeatMistress of My Life With the Thrill Kill Kult. Their new CD will be produced by Thrill Kill Kult's Buzz McCoy, and will feature remixes by him on the CD and the 12" single "Penetrator." Look for a DEATH RIDE 69 tour or two during Summer and Fall.

Demented duo BABYLAND packed in the sweaty, rabid bodies and blasted our craniums at a record release show at (where else?) Kontrol Factory promoting their latest CD "Who's Sorry Now?" on Flipside Records. These high tech cyber-punks want you to know that their multi-media CD functions also as a CD-ROM complete with interactive propaganda, photos, and 3 full-length videos (MPEG) all in one cool package. Oh yeah, it also has their new songs on it. BABYLAND scores one-ups-manship for L.A. SPAHN RANCH spent the fall touring the US with Cleopatra labelmates ELECTRIC HELLFIRE CLUB, and upon returning to L.A., these twisted boys made what they call "a really sick

video for the song 'Locust' that Richard Kern would be proud of!" The nervous label had it recut for weaker stomachs, but SPAHN RANCH plans on making the director's cut available to all takers via the Internet at some point. The "Locust" video will be included on the upcoming Industrial Revolution II video that Cleopatra Records is now compiling.

JUGEND STAAT has emerged from the deep MIDI jungles of the garage and into the scene playing what they call "old school industrial" featuring a performance art twist. Fans who can't wait for their next show can hit them up for a copy of their cool underground video containing some of their best live shows to date. IDIOT STARE, which features several members of S.T.G. (RIP), was fed up with the record label bullshit and decided to bypass the labels and the usual promo tactics by self-releasing their debut CD "Blinded." The release party was at their house where, for \$10/head, you could get "blinded" on all the beer you could drink while bashing around to their new songs! And next time you go to one of their shows, they say "bring toilet paper!" And practice your aim.

Other bands gigging around town lately are KRAK WERKS, an electro-rock group fronted by John, formerly of YESTERDAY'S TEAR, the experimental SPASTIC COLON, and HUMAN WASTE PROJECT, who continues to build a dedicated following and tear up the clubs despite a line-up change that set them back a bit. The new, improved KOMMUNITY FK is playing all over the place with a harder, more industrial sound that pumps up their dark style. They are just one of the bands like ELEMENT that are definitely bridging the gothic and industrial sound, blurring the boundaries even further. On the trancier side, sounding kind of like MUSLIM GAUZE, Kevin of Caterwaul's project DRUMATIC is playing out to promote the release of their new self-released CD, which features some guest vocals by Betsy of Caterwaul. Very spacey and multi-rhythmic.

Right now, you can catch an industrial or electronic show almost anywhere in greater L.A., because bands are forced to put together their own bills and play at whatever rock clubs will have them. Comb the L.A. Weekly, because shows can be seen at anywhere from Hell's Gate, to Mr. T's Bowl, the Dragonfly, the new Impala Cafe in downtown, to even the Roxy and the Viper Room on Sunset Strip! Wherever we can convince a promoter! The

same goes for outside city limits. Look for occasional shows at The Underground Club in Redlands, and the Corona Showcase Theatre. DJ HotHead's once-a-month club HeadHunter in Long Beach has industrial and electro-rock bands, while Sin-A-Matic in Hollywood has bigger, touring bands occasionally.

As far as dance clubs, there is the ever-popular long running Kontrol Factory, which stumbled a bit in attendance following the departure of veteran DJ Sean Shure, but is now packing them in again every Monday in Hollywood. Also in Hollywood is Perversion, put on by the old Scream and Helter Skelter promoters, every Thursday. Perversion scored big time in December when they had LOVE & ROCKETS play an "unannounced" show that, of course, everyone knew about and packed the place with lines around the block. Saturday nights are still ruled by Sin-A-Matic, although they no longer play industrial having gone totally techno and acid trance. The Kiss of the Vampire, though gothic themed, plays quite a bit of industrial at its Long Beach location on the second Saturday of each month. Otherwise, you can catch a few songs in the goofy dance mixes at Velvet on Sundays and Stigmata on Fridays.

San Diego dance clubs Therapy on Fridays and Underworld on Sundays continue to kick out the industrial and techno mixes. Therapy also features frequent live performances of touring and local industrial acts, and was recently visited by a big crew of management weasels for bands such as NIN, Ministry, Front Line Assembly, etc., who were in town for some big meeting and went out to play at Therapy. They had such a good time nearly tearing the place down and getting wasted that they promised to book Front Line Assembly there for their Spring tour.

Meanwhile back in L.A., Cleopatra Records, which started out as a local label releasing L.A. bands, is now dominating the local labels by releasing a huge catalog of international bands on a constant basis. Recent releases include DOWNLOAD, LEATHERSTRIP, DIE KRUPPS, FRONT LINE ASSEMBLY, KLUTE, KILL SWITCH....KLICK, PSYCHIC TV, RAZED IN BLACK—industrial from Hawaii (formerly Lost Souls), PYGMY CHILDREN, DIE FORM, BIRMINGHAM 6, and more plus a huge pile of gothic and trance electronic stuff.



San Diego, CA by Patrick Whitenoise

The San Diego scene can be summed up in one word and three clubs. The word is barren and the clubs are Therapy, Soil and Underworld. Don't get me wrong, the clubs aren't barren, but the live scene definitely is. In fact, ever since Pain Emission stopped doing shows and Sweat Engine locked themselves away in their studio, the closest thing to local industrial-dance talent is Hate Dept....a band that lives an hour away!! The good news is that Sweat Engine's Multiple Insertions CD (info@panhand.com) is finally out, so maybe they'll take to the stage again. Rumor has it that there's a new cyber band called Bukowski's Grave that's getting ready to hit the scene.

In regards to the club scene, Therapy delivers the most awesome mix of new and old industrial dance tunes from Snog and Acumen to the more popular bands. Therapy is open on Fridays, with DJ's Adam Atom and Bryan Pollard (619-685 7550). Unfortunately, Therapy is 21 and up. At Underworld, Bryan Pollard spins a more mainstream industrial playlist on Sundays.

Lastly, there's Soil. This club is all ages and caters primarily to the gothic scene. Plenty of Sisters and Siouxsie, but Project Pitchfork and Die Form as well.

There are three record labels in town. The first is Re-Constriction (16 Volt, Killing Floor, & lots more) which is managed by the same Chase who does IN's Choking on Staples. Next there is the obscure, yet cool Mind/Body label. Steven Boswell (atomrec@primus.com) is known for his compilations of bands off the internet. Lastly, there is Van Richter. If the internet is anything to go by, Rec.Music.Industrial, in particular, then this label has made a lot of enemies quickly. I've witnessed attacks on way cool DJ's like Krista at KDVS to cool industry folks like Parasite's Brian McNelis and Re-Con's Chase. Maybe that's why no American bands are on their label. Then again, maybe this is a really cool label and everybody else are jerks. You make the call. Because this scene needs unity, I hope on-line and off-line disputes are less frequent in the new year.

My last note is Aaron Ripe's Torture Chamber radio show at KSDT. This guy has been spinning a lot of good industrial and gothic for the last couple of years, and even interviews a lot of lesser known cyber bands. It's too bad his station only has a cable transmitter. If you get cable, make sure you hook it up to your

stereo to check this guy out.



San Francisco by Aaron Johnston

The San Francisco Bay Area has gone through a big overhaul in recent months. Familiar names are fading away, local favorites are being signed away, and standards of the past are slipping rapidly. First off, the bands. Tinfed were recently picked up by Re-Constriction slum lord Chase for a six song EP scheduled for release in 1996. The move was not born from dissatisfaction with the group's original label Primitich, but rather the switch to Re-Con was more of a public awareness move which will undoubtedly result in higher levels of exposure for the band. After the nine billionth line-up change, Tinfed founder Rey Osburn is still at the controls, so fear not faithful fans. A taste of what's to come can be found on the Re-Constriction compilation "Thugs N' Kisses."

Slave Unit, yet another group well versed in line-up alterations, have inked some sort of deal with C.O.P. which should surface in stores in the coming months. I haven't seen the band live in quite some time, but figure they'd have to fuck up pretty badly to spoil the solid reputation they have acquired over the years. It's been a good six months since Killing Floor broke onto the scene with their self-titled debut on Re-Constriction, and the tide has yet to subside. With all of the quality product being churned out by C.O.P., Re-Con, Fifth Column, 21st Circuitry and Cleopatra these days, it is becoming increasingly difficult for a single unit to fight their way to the top. With all the competition aside, Killing Floor are one of the names to watch in the coming years. Opinions may fly over their status as an "industrial" band, but their songwriting

chops alone serve to bring this debate to a dull whisper. I don't often find myself humming industrial songs in the shower, I'm actually more of a Patsy Cline man in that capacity. Killing Floor have taken over my soap on a rope and made Mr. Bubble my audience on more than a few mornings. Look for future "lab tested animal approved" Killing Floor products on Re-Constriction in the future.

Xorcist seems intent on a very impressive identity change, at least on the live stage. I consumed an opening performance for Killing Floor and Hate Dept. at the Trocadero last month that threw me for a unique spin. The whole dark electro mood tech of "The Iron Helix" and other such classics were still there but new material was the main course of the evening. Comparisons can't be made here, mildly creative situation comedy can though. Take Deep Forest to see "Tetsuo The Ironman" and get them really wired on speed. Fly to Transylvania and listen to hours of Coil and old Delerium and throw them in a recording studio. I suppose you could dub this "new" Xorcist sound "ethno dirge" or something cool like that. I haven't a clue if any of this new stuff will make it on a CD so don't assume anything, especially when we're dealing with Xorcist. Switchblade Symphony recently drew close to 1K in flesh to their CD release gig at A Winter Gone By. This is, of course, due to Cleopatra's release of "Serpentine Gallery," the trio's first full-length CD. What can be said of the album is best left for the pages of Permission. Pondering the reality that San Francisco is a very lazy city as far as club turn-out is concerned, drawing nearly a thousand bodies

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Diatribes are getting all Hollywood on us. The group recently licensed the track "Therapy" to the makers of the film "Strange Days." Those who saw the film will remember the familiar sounds emanating from the club scene where Nero gets his ass booted out for the first time. It was one of the few "industrial" tracks in the film so don't get all confused or anything. If you saw the film and wondered who the hell it was, go buy Diatribes' "Therapy" CD on C.O.P. and then move on to the "Nothing" EP on Re-Constriction. The group has a new demo tape with seven new tracks which should surface soon. All I can say is that it is easily the best material I've heard by the group and I've heard more than most, having known the group for a while now myself. It seems that underground legends Scar Tissue have relocated somewhere near the area and have sprung up in a bill or two here and there. Followers of the R.M.I. Mind/Body compilations and Simbiose Records comp series should be familiar with the group. If there is one band in this country that needs to be signed quick, Scar Tissue is it. It completely befuzzles (huh?) me why one of the more electro orientated labels hasn't already followed through. Wake up! Haven't heard much out of Bleeding Stone in a while, what's up guys? Some new names to watch out for include Storm Drain, Critical Condition, Bliss Of The Triple Six, SLA, Sirvix and Half Christ.

Ok, now for the labels. 21st. Circuitry are moving onward at a much quicker rate these days. After dispelling the new Gracious Shades album "Aberkash" along with the "Coldwave Breaks" compilation, 21st.

no ambient tribal house dub something or other tip. Same old same old from the papa label who spawned the Furnace imprint, home to Abstinence, Industrial Heads and Syntax Error.

Local corpse sculpture artist Nicholas Seizure has been spotted around the valley doing props and video manipulation work for many of the rivet head local film makers and bands. Specializing in animal skeletons and other such decay-ridden matter, Nicholas has gained wide acclaim for his overtly grotesque couplings of bone and steel which have to be seen to be believed! If your band, label or film company sounds like it could use a stiff dose of Nic, E-mail him your phone number with details.....Temple@tbit.com

Ok club time! Although the club was forced to change to a 21+ policy, the runt of the SF litter from a year ago, Bedlam, is still going strong Thursday evenings at The French Quarter (9th @ Howard). This is the most intimate of all the industrial clubs up here. The building is small, the crowd is usually around 100 to 150 people a week and the format is strictly dance oriented. It's a cool club as opposed to some of the sweat boxes inhabiting the area. The music is a split between some of the more dance oriented goth tracks [of which I know little about] and some truly impressive electro industrial of the underground and more popular levels. The DJ's are receptive to requests and the people aren't quite as snobby as most of the other club's regular clientele. This would make a good first effort for curious new minds interested in gothic/industrial club life. Word was, So What! (Saturdays, 1190 Folsom@8th,

21+) was closing down. Then conversations arose that they were not. Rumors reveal the club promoters had second thoughts as the final days were coming closer and closer. Other small talk revolves around a change in personnel and management. Whatever happened isn't important, at press time, the club is still operating and things don't plan on changing in the near future. Like Bedlam, So What! is a smaller, more intimate club setting which revolves more around industrial than goth. With DJ Damon at the helm, So What! will always be a quality assured product, so fear not. People who are more involved with the music than the social scene will dig So What!.

Death Guild is still churning onward every Monday night at the Trocadero Transfer (520 4th Street, 18+) and provides a unique function as well. It is a big club, yet it draws just enough people to make it both intimate and wild simultaneously. If you took a packed house at either Bedlam or So What! and fed them into Death Guild, you'd basically have the same good time with the same amount of people and the same quality of music. You'd come out ahead in the equation with a lot more room to walk and breathe. It's the most kick back of the big clubs. The music goes from popular goth and industrial hits to the underground European electro of Haujobb, Steril, and Project Pitchfork. Inserted throughout are a handful of darker commercial alternative hits which provide a nice balance. If you want to go somewhere where you won't be judged or ostracized due to fashion or social status, Death Guild is a nice haunt. Also popping up at the Trocadero on Saturday evenings is Ritual. The main DJ here is Mr. Meaner, who shared half of the industrial duties with Bat at the now extinct House Of Usher. This club is a virtual melting pot of fetish roll overs from the club's "Bondage A Go-Go" night on Wednesdays mixed with industrial heads. The night has many faces and facets but the industrial sector is filled with groups like :wumpscut:, Some More Crime, Gracious Shades and many other Meaner favorites. This club is suggested to those who want a weird new twist to the industrial club thing.

More words of closure come from A Winter Gone By on Broadway. This place is the social hang of San Francisco's death rock and industrial community. The focus here is talk and dance. The club's clientele isn't very receptive to live shows unless you're a popular local band (like Switchblade Symphony). Like I said, this is more of a gathering place for the "in clique" to gather round the candles, dance a bit and look around at each other. This isn't bad, it's just plain fact.

Hopes for a re-opening of House Of Usher look dim. The club's partners, X, Shanni Sullivan, and Peter Stone have been bled to the bone in search of a new location with an 18+ license. Hopes were up when a location in the south side of the city opened up, but things eventually fell apart when the club owner changed the schematics of the building around to form a smaller dance floor with several oddly placed support beams. Stone has his hands full as it is just trying to keep the Cyberden rolling. A recent post Stone made to R.M.I. made it clear he was getting very frustrated with the venue search and needed to make the Cyberden his first priority. After suffering some severe hard-drive failure and other such computer



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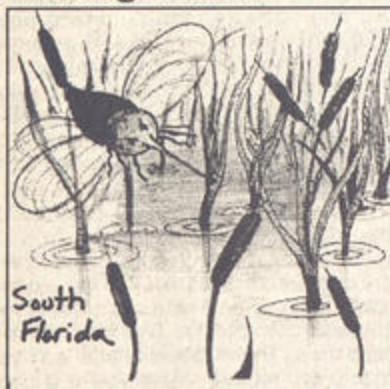
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misshaps, the Cyberden was in dire need of the attention. The system is now free to users, how long this will last is unknown. A benefit show for the Cyberden is set to go in a few weeks and will feature Hate Dept., Scar Tissue, Gracious Shades, Battery, Mephisto Walz and more.

In the meantime, partners X and Shawni are going to be putting their efforts into a new club called "Roderick's Chamber" (excuse any spelling errors, I'm not up on my reading kids). The focus of this club is a social one. The flux of San Francisco's gothic/industrial social circle was pretty much maintained by House Of Usher when it was open. When it closed, many people scattered to other clubs to fill in the void and a large portion of the unity was lost. Hopefully, this new venture will bring it all back.

If you happen to visit the South Bay area you can listen to my wonderful little radio show "Genocyber 0.2," aired every Monday night at 10PM on KSCU, 103.3FM. If you're around the San Jose, Sunnyvale, Campbell, Los Gatos or Santa Clara areas, it'll come in clear as a bell. I get into more of the electronic stuff like :wumpscut:, Suicide Commando, Simbolo, Evils Toy, Project Pitchfork and Digital Poodle. I balance this with a few old favorites and some of the better guitar-tech bands like Insight 23, Penal Colony, Apparatus, 16 Volt and Hate Dept. So, in essence, there is a little bit for everyone. Nothing wrong with a little shameless self-promotion!

The "by line" of this piddly little scene report is dedicated to Paul Van Sphincter, may he wear it well. If I left you or your establishment out of this, feel free to let me know in forty words or less....Masona@Inferno.Com



South Florida by Marcela

Here are just some excerpts from a survey which was to replace this issue's South Florida scene report.

Question: As a true junkie slave to your industrial music addiction, what can you say about South Florida's industrial music scene?

Answers: - I think it's lame; if there is one it's hidden underground
- Virtually non-existent
- So underground that you need a shovel

Perhaps it is our nature as S. Floridians to be pessimistic jerks. There are, however, a few good things going on down here. Actually, the truth is that we've got the most amazing shit going on down here that we keep all a secret because we hate tourists. (Notice to the literal reader: The preceding sentence was of a sarcastic nature.)

NEMESIS (the club) is STILL OPEN and

STILL catering to FREAKS like YOU, the IN reader. They're also working toward becoming a great place for live shows. Already, many bands have played there, and hopefully, we'll see many more in the future. RESPECTABLE STREET CAFE, which is, and always has been, West Palm Beach's only industrial outlet, is now also open in Miami. Amongst their other events, R.S.C. has been sponsoring a mini-production company called The Velvet Webb. With R.S.C. as their venue, the Velvet Webb has been able to draw in acts such as Oblivion Ensemble and the Legendary Pink Dots. This is a very hopeful project for S. Florida since, as mentioned in the previous issue, we are not exactly on the way to any other states, so bands don't make it a point to stop here. It is through local support the R.S.C. has gained its reputation. Intact, through the changing times and the emergence and death of many rival clubs, R.S.C. has somehow managed to still exist under the same format, and they've remained one of the best places to see any kind of underground shows. They offer good sound, a decent-sized stage, and a comfortable atmosphere. (You could say, in a sense, that was a subliminal plug directed towards the industrial bands of the nation to come here and play!) As far as local bands are concerned, if you're interested, listen for ACID FIST X, who have yet to play a venue worthy of their sound, but have in little time received a decent following. Also, keep an eye out for the highly motivated up-and-coming band PURGE.



Chicago, IL by Nanette Wargo

Ah, another winter in Chicago! As the temperatures become colder and the threat of snow is omnipresent, leaving the house becomes questionable. For those who dare to venture out into the cruel Chicago win-

ter, here's a quick rundown of what's going on...

Clubs: The club of the moment would have to be Aftermath (809 W. Evergreen, 312/654-9500). {ED: Defiantly call before you go latest news says that Aftermath might be closed do to underage drinking problems} Open Thursdays through Saturdays, Aftermath is the place where the industrial/goth/fetish scene congregates. Thursdays are rotating—call to find out what's going on so you don't walk in on a Prince party (yuk) as I did one fine Thursday. Fridays are industrial with DJ Abe, who plays a blend of old WaxTrax! and new hard industrial, and Saturdays are industrial with DJ Cykophuk, who leans toward new hardbeat. Be sure to check out the basement, which is a dungeon run by the Leather Rose Gallery. Leather Rose sponsors fetish shows about once a month and the dungeon is usually open on Friday and Saturday nights. It is well worth your time, whether you are a participant or a voyeur. Upstairs, there are pool tables, a juke box, and tarot readings. Remember that Aftermath is a place to see and be seen—come dressed in your industrial/goth finery or prepare for strange looks from your fellow clubgoers. (As this issue was going to press, Aftermath had been closed due to a gang war that took place during a private party. Yet another unfortunate casualty of gang bullshit!)

Another club to hit on the weekends is Exit (1315 W. North Ave., 312/395-2700). Exit is far more laid-back than Aftermath, but no less entertaining. It's not unusual to see 40-year-old biker chicks mingling with the young punks at Exit, and everyone feels quite at home. Fridays feature DJ

Cykophuk(Industrialnation), Saturdays, there's DJs Tom Pazen and Gil Burns. Cover at Exit is reasonable (three or four bucks) and drink prices aren't too terribly high. Sundays have featured guest DJs, Bon Harrison from Nitzer Ebb was there in early December. Call for info on what's going on.

According to the Chicago Sun-Times, Crobar (1543 N. Kingsbury, 312/413-7000) is the "hippest club in Chicago." Bull shit! Do yourself a favor. Avoid Crobar like the bubonic plague. It is trendy, overcrowded, and downright lame. Wednesdays (which, according to many people, used to be fun) are the same way. The bouncers are rude assholes (which is behavior I've never experienced at Aftermath, Exit, or Neo) and they will let underage patrons in for the right price (I witnessed this, so don't deny it...) It's not worth the overblown cover charge. I've seen hipper people at the local mall.

Neo (2350 N. Clark, 312/528-2622) is one of the older clubs in the city, and one of the most dependable. Scary Lady Sarah has been hosting Nocturna on Tuesdays since I can remember, and it is consistently excellent and

well worth a visit. DJ Abe is there on Thursday nights spinning industrial, and the weekends tend to be a eclectic mix of dance music. RAS DVA records held their release party at Neo in mid-December, and, though I missed it due to work obligations, I was certainly there in spirit. Hopefully, more events of that sort will be taking place in the future.

Chicago actually has a decent industrial radio show! Called Industrial Nation (though it isn't officially affiliated with the magazine) it airs from 2 until 5 a.m. on weekdays and from 10 p.m. until 3 a.m. on Saturdays. Of course, like any other industrial show on a lame "new rock alternative" station, it's relegated to a late night slot. However, it's worth checking out. Industrial Nation airs on Q101 (101.1 FM), a station to avoid at any other time unless you really dig Pearl Jam or Smashing Pumpkins.

Live Music Venues: There aren't a whole lot of live music venues catering solely to industrial/goth bands, but there are a few that book "alternative" acts. The Double Door is a 21+ club in the Wicker Park neighborhood that leans towards indie bands, though I've seen Sister Machine Gun and Die Warzau play there in the past six months. Metro is the institution of the live music scene, and though it certainly isn't perfect, it tends to book the larger touring acts along with local bands. Dome Room (part of the cheesy club Excalibur) recently did something surprising and booked Cubanate to play a show. Stranger things have happened, I guess... Check out the Reader (a free weekly) for list-

ings for clubs/shows/etc. in the area.

Stores: There are two basic neighborhoods for "alternative shopping" in Chicago. The largest is the area of Belmont Avenue just off of Lake Shore Drive. Driving west down Belmont, you will see Moon Mystique (also Industrialnation HQ-614 W. Belmont, 312/665-9016). Moon Mystique is an interesting and eclectic little shop, with everything from occult zines and paraphernalia to expensive, glossy B & D publications. The staff is fun and helpful and will be able to suggest places to go and things to see during your stay in the city.

Armageddon Records is just down the street from Moon Mystique, and is a must for anyone interested in purchasing industrial/gothic compact discs. Believe me, it's not difficult to spend \$100 buying CDs at Armageddon. They seem to have everything

you could ever want, especially eclectic and hard-to-find recordings. If you've been looking for it, they probably have it. If you can't find it at Armageddon, try Reckless Records on Broadway, 1/2 block south of Belmont. Reckless has one of

the best selections in the city, and the prices for both new and used records and CDs are reasonable.

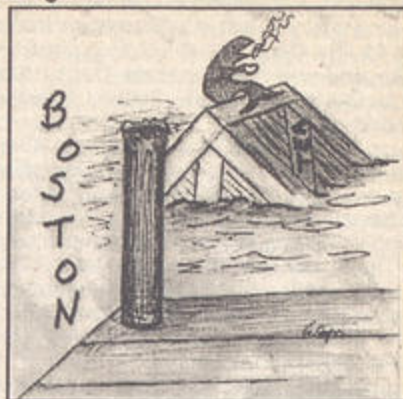
For clothing, try Medusa's Circle (on Clark St., one block north of Belmont). They have a large selection of beautiful dresses, jackets, shirts, and gothic paraphernalia. Ragstock and Hollywood Mirror (on Belmont) are also worth looking at. Though their stock may be a bit hippieish, you can find some real treasures there at times.

The Alley is a Chicago institution, and deserves mention solely as such. They tend to be overpriced, the employees are usually rude (in that "I'm more punk rock than you" way that aging punks tend to have) and the store is full of little grunge kids from the suburbs looking for t-shirts that will shock their parents. Look, but don't buy—save your money for the smaller, independent stores in the area. Always support the little guys! Look around, stop into places, check things out, wander, explore! That's the key to discovering the heart of a scene.

The Wicker Park neighborhood leans more toward the indie rock scene, but that doesn't mean it has nothing to offer industrialists. WaxTrax! has their store on Damen Ave. and Qvimbys Qveer Store, with its enormous selection of zines (1328 N. Damen Ave., 312/342-0910). Both stores are well worth the trip.

If you're planning on heading into the Windy City and would like a more detailed list of things to do, feel free to e-mail me at nanettee@aol.com or write me care of

Industrialnation. If you've got any additions or suggestions, please do the same. I'm always interested in discovering the scene's hidden gems.



Boston, MA by Ashley Serotta

The industrial scene in Boston is on the rise again! To start, many of the local bands have self-released their own CDs or have been featured on label compilations. You Shriek (raziel@acs.bu.edu) released Grim, a 5 song EP including 3 mixes of Grim and 2 other songs. Informatik (sinless@trauma.com) released Direct Memory Access, their debut full length, and also have been featured on the Ras DVA and RMI #2 compilations. Expect a full length from Din_fiv (David from Informatik) in early 1996. ZIA (zia@world.std.com) released the EP, SHEM. Fracture (mercy@world.std.com) released their full length Proper Burial. Institute of Technology (it@hnt.com) can be found on the Hellscape compilation and on the upcoming Operation Beatbox comp.

This summer/fall was pretty active for live shows in town. Acumen came through (twice!), 16 Volt, Clay People, Penal Colony, Electric Hellfire Club, EBN, Young Gods, Die Krupps, the Swans, Virus 23, Gromet, Haloblack, Thrill Kill Kult, Marilyn Manson, ZIA, and You Shriek all performed in Boston. This fall/winter, Rob from ZIA is organizing a night at the Rat for live industrial music. Check the Phoenix for details weekly. (If you are a band interested in playing live in Boston, contact Rob at the ZIA e-mail above.)

On the radio, check out GoDaMI Governed By Electronics (DJed by Randolph Williams and me) on WMFO 91.5 FM on Tuesday nights from 10pm to midnight. To submit music from your band/label, send it to: GGBE, WMFO, PO Box 65, Medford MA 02153 or contact me at thewicked@aol.com. North of the city is High Voltage Circumcision on WJUL 91.5 FM with Deftly-D. He is on Friday nights from Midnight to 3am.

Finally, there is a mailing list getting started for industrial-related events and issues in Boston. To join, send e-mail to balbuenaj@merrimack.edu.



Memphis/North Mississippi by Pat Dandenault

If you're lookin' for the industrial scene in the Memphis/North Mississippi region, you're gonna have to look pretty hard. In Memphis, rave tours occasionally take the stage and there are a few clubs that pump out techno, but there aren't any industrial waterin' holes. On a good note however, a "Planet Music" popped up in Memphis this past year, making it even easier to find those hard-to-get-a-hold-of CDs.

However, if you drive about 15 miles south of Memphis between 9pm and midnight on a Sunday night you will receive the intensity of The Mechanical Pulse. Broadcast from WUMS-FM 92.1, a 6,000 watt radio station located on the Ole Miss campus in Oxford, Mississippi, The Mechanical Pulse is a three-hour weekly radio show that plays both old and new aggressive-industrial tunes. It also has a website located at <http://www.olemiss.edu/~dand/mechpuls.htm>. Also in Oxford is Gin Alley Compact discs, a local music store that is also rather good at getting those hard-to-get-a-hold-of CDs.

As for the rest of this region, rumor has it that the campus radio station at Mississippi State University is going to have an electronic show as well, but that fact has yet to be confirmed. It looks like industrial music is finally making its way into even the slowest changing parts of this country, and it's about damn time! (Pat Dandenault, DJ, The Mechanical Pulse, <http://www.olemiss.edu/~dand/mechpuls.htm>, dand@sparc.ncpa.olemiss.edu, (601)232-5796 [8-5 C.S.T.])



Detroit, Michigan by Saint

Greetings once again from the city of Detroit. Sorry I have missed the last couple of issues, but I will try to fill you in on things that have been taking place in and around the city.

Bands: Detroit is home to many good electro bands. Final Cut call Detroit home. It has been a while since we last heard from them (check out their Netzwerk album Consumed). Despite one member leaving, new material has been recorded and is scheduled to come out shortly. Detroit's own Code Industry (Antler/Subway) have been quiet for too long as well. Where are you guys at? Germany's OffBeat Records has snatched up Detroit's Lab Animals. The band's debut CD is a good outpouring of gutter tech angst. Ritual musick makers G.L.O.D. have just completed their newest CD for Musica Maxima Magnetica entitled "Gnosis". Local band Hal is doing well and are gaining quite a following. Percussionist group Batterie Acid have just released their tape RE:VOLUTION NOW:HERE. With three drummers, the band

is very tight, rhythmic, and hard. Their live shows are just as brutal. Caelum Bliss are another local band doing quite well. They create a nice blend of darkwave-goth. Live, they are simply amazing with seven people on stage, one playing a harp. Downrivers I.E.C. are one of the best things about the electro scene here in Detroit. Their music is always cutting edge and beyond what one would expect from an unsigned band. The other best part of the local electro scene is Randolphs Grin, a male/female duo breaking onto the scene in a big way. Other bands around the city include Trozdem Rain (the female half of Randolphs Grin), the gothic-sounding Dragons Tears Descending, the harsh pounding brutality of Mortem Report (his demo is amazing!), and Tungston Coil.

Clubs: This city at times seems overrun by clubs, most catering to the alternate nation. The city's best club is also the city's longest lasting club. Downtown Detroit's City Club (Bagley Ave.) is the only place to go to hear real elektro music by bands from Alien Faktor to X Marks the Pedwalk. DJ Dave supplies the hardbeats and the atmosphere is great for checking out scantily leather clad men and women. Also, the club has plenty of room both near and away from the dancefloor to hang out. The club has hosted a Testify release party and will soon be hosting a Fair Sex release party.

For catching live bands, there is no one main club. Both Industry and Saint Andrews Hall seem to bring in most of the electro bands. The smaller clubs also showcase the local bands on occasion. The best place to hear about coming attractions is either in Orbit Magazine (published monthly and available everywhere around the city) or the Weekly Metro Times (published Wednesdays and littering our city everywhere as well).

Radio: Last time I wrote, I mentioned that Detroit lacked any electro on the radio. A lot has changed since then. Detroit's 96.3 FM is now doing an industrial show called Industrial Revolution starting at 8 p.m. on Saturday nights. While I find the name funny, the music is OK with the DJs playing a variety of stuff from early Front Line Assembly to the harsher stuff like Fear Factory. They even support the local scene by playing local elektro bands as well. 96.3 is also doing a show late at night called Forbidden Planet that is a good mixture of music that usually never gets played on the radio. Upon listening one night, they played Miranda Sex Garden and Foetus! Maybe there is still hope for radio in this city.

Shopping: The city and outlying suburbs have some cool shops. Royal Oak is still a hot spot with lots of record stores, coffee houses, and bizarre little shops. Stop in Noir Leather on Main Street for a plentiful assortment of rubber and latex wear. Woodward Avenue's Harmony House has a great selection of elektro CDs from labels like Zoth Ommog, KK, Re-Constriction, and C.O.P. International. Way out in Clinton Township is elektro heaven. If you're a bolt head, don't even think of visiting Detroit and not stopping at Absolute Music (810/791-2990). This little store has the best selection of elektro-industrial music, t-shirts, and other accessories anywhere. Dean and Marc are knowledgeable and spend a good portion of their days listening to obscure German elektro bands and debating what makes Haujobb such an amazing fucking band. It's books and a good selection of

magazines that you are looking for, check out either Paperbacks Unlimited in Ferndale or Bookbeat in Oak Park. If it's weird or obscure, either place is likely to have it.

Other cool places to hang out include the gardens at Cranbrook, the old train station downtown, and if you are really bored, Windsor, Canada is real close!

A couple interesting things are happening on the other side of the state in both Kalamazoo and Grand Rapids. Kalamazoo-based band Fragment has toughened their torture-tech sound up considerably and should be appearing on the Anubis Records CD Sampler 2. Naked Lunch, also of Kalamazoo, are doing very well. They are featured on the Coldwave Breaks compilation and will be featured on the Zoth Ommog electro/metal crossover compilation. The band has also been talking to labels both here and abroad. Kalamazoo's Vatican is featured on the four-disc RAS DVA compilation. Music Express in town is still the place on that side of the state for anything electro. Grand Rapids' Reptile House has hosted many good electro shows (sometimes it's worth the drive from Detroit!) Sister Machine Gun and Die Warzau began their tour there. Usually, once or twice a month, they host an out-of-town band. Feeble Premonition from Grand Rapids have signed on with Fifth Column records and should have a debut CD out soon.

For more information on any of the following or for a copy of my zine In Perpetual Motion, drop me a line at 10405 Vernon Ave., Huntington Woods, MI 48070.



NY/ NJ/ Philadelphia By the Emperor : Jeff Johnson

This report is written in the middle of October, 1995. Everything is of course subject to change, but... here we go! The heart of the Megalopolis is still thriving, probably with the strongest industrial scene in NYC ever, depending on how you look at it. The club side is still underdeveloped, but the band side is very very happening! Maybe not a lot of money floating around here, but a lot of activity. Since much of the stuff is in a similar state to last time round, I'll try to be a little less long-winded than last time, document the changes....

Club-wise in NYC, things grow bleaker. Tyranny, the Batcave's "industrial" sister night, closed just a few weeks after I wrote the last report... they moved to Save the Robots for all of a couple weeks; before closing down entirely. The Batcave is still intact on Saturday nights at Downtime (251 W 30th St, NYC), but remains spotty. The dancefloor upstairs is okay, if a bit obvious, but the band lineup grows increasingly haphazard. There are good nights, but they grow fewer. For the

CMJ Marathon back in September, there was an excellent lineup of Spahn Ranch, Acumen, Haloblack, and Hanzyl und Gretyl, marred only by the Electric Hellfire Club closing things out. But that show is an anomaly, it seems. The Limelight continues to throw big name industrial acts and occasional small names in Communion (Tuesday nights), but remains irregular also. The gothic basement at the Bank has been closed, and the gothic bit moved into the small and unaesthetic back room of the place, making it something less than interesting. Good news is that the World Wired Underground is putting on irregular (more or less monthly) shows at Coney Island High on St. Mark's Place in NYC. Thus far the three shows have been organized by Krayge of Virus 23, and all three shows have featured V23, as well as many of the bands you'll read about later in this column... the club is small but good, the turnout is pretty good and the sound is even good. Hopefully this will continue... or even increase!

Well, I said Virus 23 seemed to have left NYC for good just a little too early, it seems, as they've come back. Reestablished in NYC and with a tape of "Warzone Edits," they have set themselves back up in NYC and have already played a good number of shows, largely through Krayge's World Wired Underground shows. Stylistically they haven't changed much, but they have fine-tuned their music quite a bit, tending to slow and seething with violent punctuation (POB 16, Grand Central Station, NY NY 10163). Leo from V23 also plays in Gromet with Chris Kelly, formerly of Sister Machine Gun, and they also have set up shop in NYC, with a similar sound to v23, although I've only seen them live and have not heard any tapes. The programming seems a bit cleaner than v23, and they are not quite as attached to slow numbers. The two also toured together, with Black Metal Box, as the "Slaves of New York" tour which hit a number of places in and out of NY.... New kids on the block this time are Neuroplague, who have released their tape "Aborted" and played out often in recent months. This is an excellent first tape, no, let me unqualify that and say it is an excellent tape period. Aggressive without relying entirely on guitars, the tape skirts through powerful fast numbers and slower, seething tracks, and eventually combinations of the two (254 E 10th St, NY NY 10003, terronet@aol.com). Speaking of aggressive, the Aggression have also returned from a jaunt to the Warzone in Chicago, equipped with a new tape of tracks produced by Chris Randall of Sister Machine Gun and mixed by Van Christie and Jason McNinch of Die Warzau. The tape brings out a much cleaner mix than before, more prominent electronics and still-brutal guitar, definitely a growth for them. I think they've taken a break from playing out live until the new year, but we'll see (141 Fernwood Terrace, Garden City NY 11530, gmdx40b@prodigy.com). Cydonia is a NYC based one man project reminiscent of Leather Strip or Wumpscut, a mixture of soundscapes and more dance oriented material, with enough personal touches to keep me very interested. Cydonia has a tape out, to be followed shortly by a CD if all goes well. He doesn't play out live (yet), but the tape is good (POB 1228, Cooper Station, NY NY 10276-1228). San Francisco has suffered a significant loss to their industrial/ gothic/ sm scene as Brigit Brat, aka God's Girlfriend has moved

out to NYC, seemingly for good. For the unfamiliar, Brigit is a seven foot tall transsexual with a brilliant grasp of programming, virtuoso guitar and above all showmanship... DO NOT pass up the opportunity to see her show live, although if you are particularly repressed sexually you might want to save yourself the trouble and stay away. Brigit has started her stay in NY with a barrage of shows at just about anywhere she can carry an amp or a DAT into... she also has a newish tape, mainly new (vastly superior) recordings of her old songs but some new ones as well. Terminal Sect keep their momentum going with a new remix ep "God Worship," which gives us several mixes of "Gun Worship" by KMFDM's En Esch, Body Clock/ Controlled Bleeding's Chris Moriarty, and Trust/Obey's John Bergin, a new En Esch mix of "Hanging Tree" and several new songs, all very much up to snuff. Excellent stuff. I finally managed to see them live, and they were great there too, although their stage performance does wear their major influence (Skinny Puppy) very prominently. There are worse things to wear prominently... Available from the None of the Above label, 2530 Middle County Rd., Centereach NY, 11720, 516.737.9372, nota@cerfnet.com)... Albany's Clay People have finally released their second cd, "The Iron Icon," on the ReConstriction label, an EP precursor to the prospective full length in early 96; the release finds them bringing out their programming a bit more. Also from Albany, Treaty are something different, not really an electro-industrial band at all, but weird

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enough to warrant a mention. A large ensemble, very percussive, violin, lots of noise coming together coherently. Very interesting, check them out if you get a chance... Errata: For unknown reasons I keep calling Dystopia "Dysmetria," and you should understand that their name is in fact Dystopia and their cd "Go To Hell" is out on the aforementioned None of the Above label. Hanzyl and Gireyl is apparently not from NYC after all, but their label (Energy... not the Swedish Energy, the US Energy...) is... hence the fuck-up. Down in New Jersey, Crocodile Shop has released their remix album "Crush Your Enemies" on the Tinman label, a stylistic shift from the album "Celebrate The Enemy" (as befits a remix album), much fuller and denser and altogether even better suited to dancefloors... they are preparing to release their second cd in early 96 on an as yet uncertain label (Tinman label via my address below, CS via Tinman or CrocShop@aol.com)... Syntax Error release their debut cd on the Furnace label, also home to NJ's Abstinence and Operation Mindwipe, and are preparing their very first live shows soon... Operation Mindwipe are preparing their second CD of heavy isolationism, and Furnace also is set to release "Hellscape 2," with contributions from all three of those bands, including vintage Abstinence material (Furnace: 111 Atlantic Ave, Long Branch, NJ, 07740, furnace@cybercom.com)... Crash A.D. continue to float around, although member trauma has changed them from a guitar heavy four piece to a more electronically oriented two piece. So far, they have played several shows even right after losing two members, quickly and successfully giving their music a substantial overhaul. The first time I saw them they drifted a little into Nitzer Ebb territory but as they kept working it they grew back into their own sound. Very good... The Inbred have sort of split; that is, the duo which comprised the Inbred have gone their separate ways, with Sheki (sp?) continuing as the Inbred and Marshall forming a new project called The Underworld. Expect name changes from both acts as both those names have already been taken... word is that Sheki tends towards the heavier side where Marshall was more into the ethereal side. Personally I think what made the Inbred great was their blending of the two, but hopefully both projects will come out of it all with something worth listening to. The aforementioned Black Metal Box have been playing out quite a bit again, and their live show is very tight, if a little too NIN oriented.... The Lucifer Scale have released their debut cd, "Give Me Back My Brain," on their own Dark Arts label; the band features former members of Fahrenheit 451, goth-rockers from the 80's (another of whom, Athan Maroulis, has gone on to success in Spahn Ranch), and is a very guitar oriented without falling into the easy traps of metal/ industrial crossover stuff... I said something slightly untrue about Pennsylvania's THD last time round, mainly that they were on Hyperium now but in fact they are still on Hard, which is distributed in Germany by Hyperium and in the US by Cleopatra... see, it all makes sense... their second album "Outside In" (I think) should be out by the time you read this. They are also talking about playing live, for the first time in quite a while... hopefully we will see that soon. The aforementioned Tinman label is also presently putting together a compilation,

"Megalopolis Digitalis," for early 96 release... the prospective two-cd compilation features bands from Boston to Washington DC, which will hopefully finally call attention to the burgeoning East Coast scene, and should feature just about everyone mentioned in this scene report as well as quite a bit more. For info contact Tinman at my address below.

Clubs in NJ remain in status quo, with Cyberflesh leading the pack with its once a month show, the first Saturday of every month at City Gardens in Trenton NJ. Cyberflesh features the best in hardcore electro/ industrial, not just "the hits," and these days in particular it seems tough to find an adventurous night so... take advantage of this one! Things are at a high point for us now, so we may soon be branching out into a more frequent format or into forays to other venues. For more info contact Cyberflesh via my address below. Otherwise the clubs tend towards industrial/ gothic/ alternative formats... NJ has Berlin at the back bar of the Roxy every Thursday night, with DJ Mick Hale (of Crocodile Shop), which has been going well and is currently looking at a possible expansion... Berlin, although in a fairly small space sometimes has bands, and recent shows include the aforementioned Crash AD, God's Girlfriend and Crocodile Shop... Berlin also has an 18+ age policy, although they are unable to advertise as such for stupid local legal reasons... The Roxy is at 95 French St, New Brunswick NJ, 908.545.8971. Wednesday nights has Epochalypse (formerly Darkwave) at the Melody, across the street from the Roxy, spun by DJ Steel, also of the Pipeline in Newark NJ, which has branched out to include a twice-monthly industrial night called Inferno on the first and third Sunday of the month. The Cove in Roselle Park NJ have done several industrial/ gothic nights, focusing more on live bands than a dance-floor, but they've gone well enough, and hopefully will continue... Asylum, on Delaware Ave in Philadelphia, continues to do well; there is a new booker, Patrick of Dancing Ferrets Promotions (dncngferr@aol.com), who has booked some good all ages shows and gotten some good response. They have more or less industrial djs Thursday through Saturday, but are a "members-only" club... but you can get cheap membership pretty easily if you're willing to try. Definitely worth supporting.

Industrial on the retail front is the same as it was, Digital Underground (525 S. 5th St, Philadelphia) and Cafe Soundz (Bloomfield Ave, Montclair NJ) offer up the biggest selections of music and paraphernalia, with the Princeton Record Exchange (20 S. Tulane St, Princeton NJ), St. Marks Records (Kearny, NJ), Quantum X (Kilmer Square, New Brunswick NJ), Strange? (NYC) and Generation (NYC) all feature some degree of industrial and related musics, worth checking out if you're in the area. Mail order continues strong with Digital Underground (215.9255324) and Isolation Tank (215.4284972) serving up just about everything. If, between the two of them, you can't find it, you're just out of luck.

Radio remains an uncertain haze, with some industrial floating around at uncertain times on many little stations, but the only solid fixture I can point to is my own show on WRSU-fm, 88.7 New Brunswick, currently 11pm-2am every Thursday night. Other shows are on WTSR (Trenton NJ), WKDU (Drexel PA), WVUD (Newark DE)... call the

stations for details.

New to the area is the fledgling fanzine DAMn!, produced by Danse Assmely Productions... the so-far small zine is very sharp and features interviews, reviews, and a variety of NJ-focused and more industrial info... its free and its monthly! You can get a copy by sending \$1 (postage) to DAMn at 5 Franklin Blvd, Somerset NJ 08873 (DAMnet@aol.com).

Sorry this is a bit sparser than the last column, but as IN comes out more regularly there should be less to say without repeating myself too much. Understand, of course, that there is a lot more going on, other bands and new developments fairly constantly happening, and of course I have less time to write the damn things! Anyone involved should feel free to contact me... by the way, apologies to those who have called or written and not heard back from me... I'm working on it, really! And of course, apologies to those I did not include... talk to me... (The Emperor, POBox 1114, New Brunswick NJ 08903-1114, 908.8466267, tinman@cnj.digex.net)



Charlotte, NC by Steve Miller

With a hunter's moon in the night sky, and a full cup of coffee in reach, I write the first ever Charlotte, North Carolina scene report. Contrary to popular belief, Charlotte has more to offer than the Hornets, Panthers, and Nascar. Hidden deep in the corporate shadow of Nationsbank lies a small but thriving Gothic/Industrial scene.

OK, let's get the obligatory club reports out of the way. The Pterodactyl (sorry, guys, I have to include it) 1600 Freedom Dr., 342-3400. Friday nights in the Crypt, DJ Christian does Gothic/Industrial night. Being that he's the only one who does it weekly, he tends to take more chances with new music, and shys away from some cheesy, 5-year-old playlist of "safe" industrial. That's the thing that makes this place worthwhile. He also has that "bring it, I'll play it" attitude that makes him one of the best active DJs in Charlotte, as far as I'm concerned. Now, the downside: although Christian is top-notch, the club itself leaves a lot to be desired. It's cramped, it has lousy lighting, and beside the Industrial/Goth crowd upstairs, it's frat boy, beer swilling, "Hootie and the Blowfish RULE!" hell in the basement. The only night to be here is Friday, and that's upstairs. Downstairs is only fit for buying more drinks, pissing, getting into a fight, or leaving. But enough about that. From here, we move into downtown Charlotte, to Mythos, 300 North College St., 375-8765. First Friday of every month is industrial dance night with Steve Nichols, your resident industrial DJ. It's good. With the music going from 10 until 3 a.m.,

you'll definitely be able to dance hard here. They've got a good bar to boot, and make some of the tastiest mixed drinks in the club scene. (Prices aren't bad, either.) One of the highlights here are their giveaways. They do these on a pretty regular basis, so it's a good idea to go kind of early. They also do occasional live shows, including Charlotte's own industrial act, Apparatus. (They call themselves "Synth Core," but they sound industrial to me. Why do we have to have new labels for everything, guys? Isn't one label enough? All I know is that it's good.) If you want to find out more about Apparatus, write them at PO Box 196, Elizabeth Station, Charlotte, NC 28204.

Next up on our tour of Charlotte nightclubs is Baha, 4369 S. Tryon St., 525-3343. These guys started out so great! They had 3 DJs (in order of appearance): Devin, from 138 Productions, offering up heavy duty industrial dance; followed by Kelly, doing a mixture of industrial, goth, and punk (yes, punk...never heard anybody mix G.B.H. in with Front Line Assembly before and pull it off); and then Matt, from the sadly missed Park Elevator, mixing more experimental industrial and heavy Darkwave. They even have a good bartender who can mix drinks very well, and they're cheap to boot! Only problem is, they did it once, and then it stopped. What gives? It was a great night, everyone showed up and had fun. I hope they start doing it on a regular basis. I'll keep you informed of further developments.

Last, but by no means least, is the one and only Septic Tank (Call 372-8011 for more info on when and where). Run by a collective group known as 138 Productions, the Septic Tank has in eight short months garnered a notorious reputation. It is, by all terms and definitions, an underground club. With a little money and a lot of effort, the Septic Tank offered the Charlotte industrial crowd an alternative to "The Scary Chicken Club." They had no business license, no liquor license, and they ran it all off donations. They catered to the industrial scene, rave scene, occasionally, and were the only club in Charlotte that provided B&D and S&M shows every other month. Well, there is one other place, but they are female, and heterosexual hostile, from what I understand. Sadly, the Septic Tank has been temporarily shut down as a club. Seems that the Fire Department thought that smoke from the smoke machine was from a fire. Well, that pretty much did in the parties. But, as I understand, the search for a new warehouse may have already ended in success. Helpful hint, though: Guys, don't let a bald headed slavemaster in a leather thong run around the building screaming, "Fuck the illuminati!" this time.

Live music? Well, there's the aforementioned clubs who'll do an occasional live show. Then there's the Tremont Music Hall at 400 W. Tremont (343-9494). Owners Penny and Eric have one of the best spaces in the city for live music, and they are pretty much open to almost anything that won't get them closed down. (Last you forget, this is the city that G.W.A.R. was forbidden to enter after the police raided the 4808 Club and arrested members of the band for various bullshit charges. 138 Productions works closely with Tremont, booking a lot of Darkwave/goth. Black Cat was created by myself and my girlfriend Corinna to book Lycia and Trance to the Sun earlier this summer. It is important to

point out that neither of these groups make a financial gain off this. Everything we make goes directly into booking the next act. We do it purely for the aesthetics. But, I digress. That's really it for the live show part. Rumor has it, though, that "FayetteNam" (Fayetteville) has a pretty decent scene. Which is confusing, as I always thought of the 82nd Airborne, not Industrial/Goth when the name Fayetteville came up. But I guess they do have a scene, as I am told Electric Hellfire Club and Spahn Ranch are playing there in November. That ought to be interesting, maybe I'll have to do a little report on the carnage.

Record Stores: As much as I'd like to endorse independent record stores, I have to admit, Camelot Superstore has a ton of hard-to-find stuff. This is mostly due to the one and only Jim Grindle, who will order you just about anything that he can possibly get. It's the only store in Charlotte that carries the Cold Meat Industry product, as well as World Serpent, Bedazzled, Tess, and all the usual labels. But, Record Exchange takes it for an indie store, most definitely. They have a great selection of used stuff at pretty decent prices. They're really cool about putting things on hold for you, too. (Thanks, Matt!) They also do in-store promotions all the time, and try to get bands playing the area to do those meet the people type things. There is also Milestone Records (No affiliation with the infamous 80s punk club here with the same name), they've got a good selection of used, but you have to make it a weekly habit to come down and search through it all to get the really good stuff.

If you're in the market for clothes, that's a bit harder, unless you're a raver or into the thrift store thing hardcore. Superior Feet Clothing (1500 Central Ave @ 376-3338) used to carry a great variety of nefarious clothes. But in the past year, they've converted to pretty much a hardcore rave boutique. Which is funny, because Hope Nichols of Sugarsmack/Pigface fame is the manager. What's up with all the dayglo? They still have some cool jewelry and a good selection of footwear, belts, and such, but there's not one shirt in the place that is industrial/goth. I went by there the other day, though, and they've gotten rid of a lot of the dayglo, so maybe there is some hope. There really isn't anywhere else to go, except the "Rock n Roll Emporium," (I can feel my dinner coming up just from saying that name). The name of the store, high prices, OBNOXIOUS salespeople, Nirvana posters everywhere. Need I say more?

If you're into the body piercing thing, you've got to go back to Superior Feet, but only with an appointment! Pete and Mindy are the resident piercers here, and just an all-around great couple. (Thanks for the hospital visits, guys!) I don't know much about prices, but they'll quote you a price over the phone (I think). By the way, the Tattoo shop next door is a hack shop, do not trust them. I got ink from them, and he drilled so deep that it took a month and a half for it to heal. But to conclude our tour of Charlotte's piercing studios, we stop back over at the Septic Tank. Yeah, I know, the name doesn't exactly scream out sterile, but don't let that mislead you. Wes and Katrina do a superb job, and offer their services in a laid-back, spiritual way. Now, back to tattoos. I know a little more about tattoos than I do about body piercing. There are

a plethora of shops in the Charlotte/Mecklenburg county area, and I'm sure that not all of them are biker dives. You'll see the ads in the free weekly newspaper, and you'll be assaulted by the radio commercials, and you'll even see the stickers for tattoo shops on the Taco Bell drive-thru. But, for my money, I'd go to Randy Herring on Franklin Ave., in Gastonia. OK, so it's out of the way (45 minutes out of the way), and it is more redneck than "Deliverance," but you will not find a better tattooist anywhere in NC. Sure, there's cheaper in town, but what do you want? Art, or thrifty? Trust me—Randy Herring.

Back to music! Would you believe we have a radio show as well? WNCW in Spindale, NC at 88.7, with translators in Charlotte at 100.7, Greenville, SC at 97.3, Knoxville, TN at 96.7, Boone, NC at 92.9, and Beech Mtn., NC at 95.5. WNCW plays host to the A.R.C. (alternative radio coalition of Charlotte). But don't let that discourage you, they also have a show called "World Alternative." World Alternative is hosted by the infamous Kelly, who I mentioned earlier in the club report. The show doesn't always get on the air, as he has to compete with the A.R.C. people for airtime and they seem to like to blow him off so some jerkoff can play Asia CDs in an attempt to be clever and annoying at the same time. Anyway, when he does get his time, he spins from 12:00 a.m. to 6:00 a.m., playing mostly industrial and goth, but also mixing in really weird stuff, like Klaus Nomi, and anything else he might have on hand.

Now, I ask you, what more could you ask for? What about a TV show? "Urban Warfare" comes on the second Tuesday of the month at 7:30 p.m. on public access channel 3. Produced by Sid from Apparatus, Urban Warfare puts as many cool videos as possible in the half hour time slot, without being some cheesy "empty TV" done. If anyone has any videos they'd like played, contact Sid at: Sid's Sick, PO Box 196, Elizabeth Station, Charlotte, NC 28204, phone (704) 537-5720. It won't get past the Mecklenburg county area, but we'd all appreciate it, and Sid could use some new stuff! Well, that's all for the Charlotte scene report. I didn't even get into the best places to get coffee in town, or any of that stuff! Guess I can do that later. Anyway, if you're in the area, check us out, it's really not as bad as people make it out to be. Seems no matter where you are, you always think it sucks after a while, doesn't it? Take a look around, it might not be that bad after all.



Fayetteville/ Ft. Bragg North Carolina By Raven
Hello from the redneck state. You might think

there is nothing going on in Industrial and Gothic music and we just listen to Country and R&B. No-no-no. The club Neo's is pretty good with Industrial and Gothic Thursday nights, but that will probably change pretty soon since the present DJ is leaving for Germany. But no hard feelings. Since about three months ago, there is the Purgatory, located at 64410 Yarkin Rd., Fayetteville. Purgatory is open from 9pm to 2:30am Tuesdays through Saturdays. If you like Industrial, Punk, Gothic, and Ska, that's the place to be. In the few months that Purgatory has been open, we've already had a few live concerts with Uranium 323, Spahn Ranch, the Electric Hellfire Club, and a couple of local bands. If you look for CD's etc. that you can't find in commercial stores, check out the Music Hut in the US Flea Market Mall. Bob and Crystal really try their best to get the music you want at good prices. They also have a great Goth and Industrial section. Check it out! To find flamboyant clothes, there's no good places to shop. You may try Uptown Undies (2719 Bragg Blvd.) or Cristies (3616 Sycamore Dairy Rd.), but they don't have a big selection in leather and latex. Sorry, but it seems like you have to order your clothes, etc. from catalogues. For more information, call Raven: (910) 867-4932



Cleveland, Ohio by Eric Muss-Barnes

The Rock N' Roll Hall of Fame has opened!

Big friggin' deal. None of the bands that we listen to will ever be enshrined in those "hallowed halls," will they? (Okay, maybe a few, but not enough.) If you saw the 6-hour concert on HBO on 2 September 1995, don't let the white trash in the audience of the stadium scare you away. There are a few really worthwhile people to meet and hang out with in our underground scene. Anyway, if you do wind up in Cleveland any time soon (even though I doubt readers of this magazine will visit the Hall of Fame), here's a bit of an overview to let you know about some of the stuff you can do when you're in town.

Before I get into that, I want to give you some advice you can use while visiting any city. Few people seem to take the time to do the things I'm about to suggest. You may be smart enough to do these things on your roadtrips already, but bear with me for the people who are more stupid than lobotomized Muppets. Okay?

First: Find a detailed map of the city you're in. Not a huge, state map. Find one of the kind that actually shows you every single little sidestreet downtown and in the suburbs and stuff. They can be found in most drug-stores and every major bookstore of any big city you happen to travel to.

How do you find a bookstore? Just drive to the nearest shopping mall! Every shopping mall has a bookstore and any fool should be able to direct you to the closest mall. When you get to the bookstore, check in the map/reference section. Find one of those maps and buy one!

Second: Locate a telephone book at a public phone. Make sure no one is looking, and rip out all the pages on night clubs, record stores, restaurants, hotels, and anything else you may need.

Do you follow? With that map, and those "borrowed" addresses, you can make your way around any unfamiliar city with better efficiency and less help than most locals! Using this technique on my first-ever trip to Toronto last summer, I never once got lost and I always found my way to every place I wanted to visit. It beats sitting in your crappy hotel room like a daft loser all day because you don't know where to go or what there is to see and do before all the clubs open. Use that brain floating in your orb, folks, and life will be a little more enjoyable.

Now, for a short little guide to Cleveland covering where to go, what to see, and places to buy great music. Note that I won't be giving directions to anyplace I mention, because I expect you to buy a map, like I just told you, and figure out how to get where you want to go by yourself.

COLLEGE RADIO: Cleveland is blessed with three really great college stations. WUJC 88.7 FM has good gothic/industrial shows on Saturdays at 7 p.m. and Mondays at 8 p.m.

WRUW 91.1 FM has one cool ambient show on Wednesdays at 12 midnight.

WCSB 89.3 FM has a Sub-Genius (Praise Bob!) show on Sundays at 9 p.m. and science-fiction-movie soundtracks at 6 p.m. on Mondays and industrial music on Wednesdays starting at 2 p.m.

Try 89.7 FM if you like classical music. (I don't know their call letters.)

Every other station in town is worthless crap, including our "commercial alternative" station (I've never understood how any oxyMORON like "commercial alternative" came to exist) called WENZ 107.9 FM, which totally sucks, so never listen to them.

Note that by the time you read this article, those college shows may have obviously changed timeslots and new ones may have begun. But, it is college radio, I'm sure you already knew the shows may change without notice every quarter. Check clubs and record stores in the rest of this article for places which should have some up-to-date college radio program guides.

CLUBS: The Phantasy Nite Club at 11802 Detroit Avenue (pull out those maps, kiddies) can be reached at 228-6300. Their industrial night is called "The Violent Playground" and happens on Thursdays. Age is 18 and over. Most of the crowd (including me) dresses in full gothic make-up and vampiric-black. Everybody is cool and easy to talk to even if you don't wear black lipstick (no "gothier-than-thou" poseurs here). Believe it or not, there are NO other cool clubs in the entire Cleveland area. Every now and then, a club may experiment in an "Industrial night" but they never stick to it for more than a month or so.

Here are some clubs that suck now, but were cool in the past, so maybe you'll luck out and they'll be trying to play real music:

"The Boiler Room/Club Rude" is located on Old River Road (sorry, the dorks didn't bring their address in the ads I have, but Old River Road is a short street dotted with jock/fluff-chick clubs, down by the Cuyahoga River). Call them at 575-7580 or 575-1734.

"Trilogy" is located at 2325 Elm Street and can be called at 241-4007.

Long ago, there were other great clubs, but they have long since vanished. For those of you who remember it, "The Nine of Clubs" (or "The Nine" for the regulars) is now an adult video store. Pathetic.

RECORD STORES: These are the coolest stores in Cleveland (that I know of), in order from best to worst. The first two, "My Generation" and "Mindwave," are fantastic. These are the only stores with lots of imports and employees who may have actually heard of the bands you're looking for. Again, I will only list the names and the phone numbers of the stores. You can look up their addresses in the phone book or call them when you visit Cleveland. Cool? Good. Here goes: "My Generation" at 871-5586, "Mindwave" at 221-9311, "Repeat the Beat" at 459-0444, "Quonset Hut" at 520-0007, "Record Revolution" at 321-7661, "Chris' Warped Records" at 521-4981. "Record Exchange" is cool too, but there are too many to list. Just look them up.

CLOTHING/FASHION STORES: Like most major cities, we have a billion thrift stores. One of the largest and best is "Unique Thrift" at 4250 Fulton Road. Phone: 398-1551.

The ultimate underground fashion outlet in Cleveland is "Chain Link Addiction" with two locations. One is at 13385 Madison Avenue—phone 221-0014. The other is at 11623 Euclid Avenue—phone 421-7181. They have everything from magazines (including IndustrialNation) to Manic Panic. The employees are cool and sociable and they have plenty of leather, rubber, and chains to keep all you beautiful deviant freaks happy.

Another bit of general advice when visiting weird, exotic little places on this globe: Go to the record stores and locate the free, weekly music magazine covering the city you're in. I'm sure you have them wherever you live. Most major cities have several of them. They usually list upcoming concerts, dance clubs, give record store coupons, and so forth. In Toronto, I discovered one at a HMV record store called "Eye Weekly." It was very cool and had detailed info on all the clubs and stuff. In Cleveland, look for "Scene Magazine." Scene Magazine has horrible writing, trite layouts, and lame articles, but it can be found everywhere and is the most thorough source for upcoming concerts and advertisements for night clubs.

So, after all my rambling about where to go, how is the actual "Cleveland Scene"? Well, not great, but it is improving. Lycia just moved into town and may be playing shows soon. Lestat and their label, Jevan Records, may be planning to do a Lestat EP sometime soon. Check out Jevan artists Bath and Fragment if you get the opportunity. Bath sounds like Tear Garden crapped out by Skinny Puppy—really amazing electro-psychotic-controlled chaos. You'll love it. Chain Link Addiction is trying to hook up with a worthwhile club to have cool industrial/bondage-type nights to attend as well.

In closing, I should mention an inno-

vative music video magazine plays on Cleveland Cablevision Lakeside on Channel 53 on Tuesdays at 12 noon and Fridays at 9 p.m. The producer of the program hopes it will serve to add a little more exposure for excellent music and consequently improve the scene all the more (in its own humble way). The series is called "Shellsongs: Audible Shadows" and they play all sorts of gothic/industrial/ambient videos. Clips you'll never see on MTV from the likes of Wax Trax!, Netzwerk, Propaganda Magazine, and Projekt Records.

HEY! Wait! I'm the person who does that show! How about that? In fact, there is a review of it on page 15 or IndustrialNation issue #11. (In response to that review, commenting on my mistakenly saying Schnitt Acht are from Germany, Cheetah Records failed to send me a press kit, that's why I didn't know that they are from Florida.) Hmph. In the words of Han Solo, "It's not my fault!"

Contact me at Dreamdancer Motion Pictures, PO Box 99954, Cleveland, OH 44199-9954, USA if you want more info on anything about the Cleveland scene. Don't expect me to write you back if you fail to include a SASE. If you don't know what a SASE is, ask someone at your local post office (I can't teach you everything.) If you have a video and want to mail it to me so I can broadcast the thing on a future episode of my television show, I can't guarantee that I'll actually air it on my program. After all, it may suck. But, if you want to take the chance, include a press kit, dammit!



Oklahoma By Severin Schneider

Oklahoma has a good scene, although it is wrought with the same problems that one expects from a small scene (young, full of cliques).

First, let's talk about Tulsa. The only club (at the time this is being written) is the IKON (806 S. Elgin). The IKON is a long-running legend. On Thursdays, they play 80s retro and new wave. Fridays are industrial and Saturdays have recently changed from an industrial format to disco. Davit Sounders, IKON manager, also runs Diabolical Productions. Diabolical has brought countless numbers of great bands to town (like Swans, Young Gods, and KMFDM, to name a few). The best record store is Mohawk Records (51st and Sheridan). They carry a decent selection of new and used CDs as well as tapes, T-shirts, videos, etc. Mohawk is also a good place to find out about local happenings.

Oklahoma City: Catapulted to fame by one little bomb, OKC has a promising new club called Gotham (919 NW 23rd). It's open until 5 a.m. on Friday and Saturday. LSDJ

Greg Carson not only plays good music, but is a nice guy. Sometimes, however, the mixing is not the best. While in OKC, be sure to check out the Vintage (on 23rd, down the street from Gotham). They are an independently-owned punk-alternative clothing store that is fairly cool.

There's plenty of other stuff to talk about, but I have covered the basics. Dallas is only a three and a half hour drive from OKC. Feel free to write me for a more detailed view of the Oklahoma scene. (Severin Schneider, PO Box 1152, Stillwater, OK 74076)



The Pittsburgh by AnKou

The Pittsburgh scene is a very alluring but elusive creature, skulking among the shadows, and only really allowing itself to be seen by those that search. It's not large by any means, but enough people get involved and set things up to keep it sustained, and it grows slowly each year.

Those involved usually call their information from one of a few sources about the area, either one of the two small but alluring stores: Eides, or Az Iz, or a local radio station at Carnegie Mellon, 88.3, which plays music in a darker vein at the right hours.

The club scene is scattered throughout the Oakland area, including such places as The Babylon and several other clubs which feature at least one gothic-industrial night, like Decade, or the Upstage. Other area clubs, not primarily known for their gothic flavor, do hold shows when bands come through, such as Luciano's, a small club near Duquesne University, and occasionally even the Metropolis, a larger club, usually geared more toward the mainstream. Unfortunately, none of the regular clubs are very large, and many are 21+.

The real sur-

vival of the scene can be attributed mostly to the people involved in it here who work very vigorously to improve conditions. Such local acts as Vampire Nation, Fetish in the Sweatbox, The Garden, and the Underflowes play live shows regularly to keep things going. Acts from outside such as Sunshine Blind, Apocalypse Theatre, Lycia, and Human Drama have all played small clubs in Pittsburgh within the past few months, and for relatively cheap covers, also contributing greatly to the general welfare of everyone involved. These smaller local bands and the local organizers really deserve a lot of credit for making good things happen.

As things currently stand, there is at least one event almost every night at some place or another, though in small and devoted groups. The scene is still small, but is exhibiting signs of life, and I expect as time passes that things will steadily improve.



Burlington, Vermont by Lelf Hunneman

OK, I know you're probably looking at the head-

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line with a big question mark popping up over your head and asking what the hell Burlington, Vermont is doing in the pages of IN's scene report. I'll admit it, the scene is certainly small, but we're dedicated and growing, like a well placed and festering boil on the back of the neck of New England. Here's what's been going on:

Probably the most exciting addition to Burlington's electronic music scene in the last six months has been Rob Psychotrope, whose project, Syntax Error, released a self-titled debut album on Furnace Records in mid '95. A new album, tentatively titled Disconnected, is in the works and will be released sometime in mid '96. My Violent Masturbation, a noise project including members of Syntax Error, will also be releasing a CD of twisted sonic interpretations of psychosexual disorders on Furnace Records in mid '96. }hexdump{, another local upstart, has been described recently as "Babyland and Tit Wrench meet Seilwolf and Laibach in a tag team pit fight." Since that's the most accurate description I've heard so far, I guess I'll let it stand... a bizarre, noisy experience, to say the least. They are currently recording for an album to be released late in the year. Chaos in the Garden, the industrial-dub-grindcore project of the ever vigilant Professor Domsday from }hexdump{, is also in the studio preparing for their first release.

Although no regular industrial club night exists here in Burlington, there is no lack of radio support for electronic music in the area; WRUV 90.1 FM, the radio station of the University of Vermont, programs almost 35 hours of industrial, techno and goth every week and reaches most of northern Vermont, upstate New York and southern Quebec. Being a free format station, WRUV does not shy away from challenging musicks; shows vary from dance industrial to aggressive synthetics to just plain 'ol noise. Heavy Machinery, my little excursion into electronic and experimental music, runs every Saturday on WRUV from 8-11pm. I post playlists on Usenet's rec.music.industrial for anyone interested in a sample of what we're irradiating the locals with these days...

Yet another quick plug, if I may, for Dissonance, a magazine edited by myself and the infamous DJ Vic20 as an outlet for our postmodern angst, intellectual industrial fetishism and sick senses of humor. In conjunction with the magazine, we've been setting up industrial nights at a number of local clubs with tremendous success; we've recently hosted bands including Abstinence, Crocodile Shop and Institute of Technology. Any bands passing through or around the area are encouraged to get in touch! Anyone interested in any more information about what's going on in Burlington or how to get in touch with any of the people/bands/etc. mentioned above, drop me a line at PO Box 1431, Burlington VT 05402-1431 or via that wacky e-mail thang at hunneman@together.net.



Seattle, WA by The Gun

Seattle. A city. A scene. A report. First off, lets talk new bands. New bands seem to break out of the basement and onto the stage almost every week. A new band on Christ Analogue's Manifest label is Beyond Within who make their mark with their debut CD "The Tepal Concept". Another band is Hardware, who is Cornell Moiceanu and a whole lot of gear. Hardware's demo cassette is called "Liquid Domain," and one of the songs off of it serves as the intro to a local industrial video show "6T9TH Order" aired Sundays at 10:00 P.M. on cable public access. Local goth heavies Black Atmosphere are making an impression with their first self released CD. Rosary Wall are a new band riding the gothic/industrial fence and making an interesting contribution to both. Once just locals only, some veteran Seattle bands are making their presence felt nationwide. NEC bands SMP and Kill Switch...Klick are two. SMP, with their CD "Stalemate" on Re-construction are getting airplay nationwide and making the top ten list of several college industrial radio shows. Kill Switch...Klick are back with "Oddities and Versions," which features remixes off "Beat it to Fit, Paint it to Match". Both CD's are on Cleopatra. Another local Cleopatra band, Noise Box, have also released a second CD - "Nuffnutz" which also features some remixes off their debut "Monkey Ass". Noxious Emotion survived their nationwide tour and after a few months in Seattle, they are ready to go back out again! They, along with SMP, will be on the road in January, kicking things off in Denver. Although Seattle has at least 150 clubs geared towards music, there are only a few that are gothic/industrial friendly. The local hangout is definitely Machine Werks. Anybody who's anybody in the local scene has graced its dark decor with their presence. The Fenix Above Ground has set aside one night a month for shows of the dark persuasion. There's no better place to see (and feel) a live band than the Fenix. The Metropolis has opened its doors to electro bands and is even giving the Sunday night goth theme a shot with "Chapel Perilous". Of course, the tried and true are still here - The Vogue and The Catwalk. Between the two they cover Wednesday, Friday, Saturday, and Sunday with goth, eighties, industrial and fetish with every combination in between. Sadly, two clubs have shut their doors - Club Fuck, aka Cabaret Macabre, due to Seattle's nazi all ages laws; and El Lobo Loco, due to stupidity by its management.

When in Seattle, the best ways to find out what's going on are to listen to "On the Edge" Sunday nights on KNHC 89.5 FM, call the NEC hotline at 206-233-8420, or pick up free papers "The Stranger" or "The Rocket". That ends this chapter in the Seattle scene saga. Any questions, comments or hate mail can be sent to me at the_gun@prostar.com.



Australia By Azriel/Dark Angel

I actually tend to cringe when it comes to having to write a 'scene' report. As such, they're not something I'm particularly fond of for a number of reasons. The first being that, unless written by a particularly talented and gifted writer, or a city tourism official, they tend to be either very biased, or somewhat limited, confusing, and, ultimately, not very useful. Unless, of course, you happen to be jumping on a plane to that particular destination the same month the article appears. Then maybe, just maybe, you might be interested in finding out what clubs are around and what places are worth visiting when you get there. It's like getting a postcard from a friend who is currently enjoying the hospitality of some exotic and heavenly location, that reads "Wish you were here." Argh!!!! The next reason I can think of is that having extolled the virtues of your particular town's nightclubs and other sources of nocturnal activity, in lengthy detail, and in writing, by the time the so called article appears, there's a reasonably good chance that the clubs have either closed down, or changed from being an ultra cool Goth/Industrial thingy to catering for your average neanderthal Top 40 enthusiast. And well, when I read back over the finished piece [now in print in a well respected magazine such as this one], I dismally discover all those really important things I forgot to mention.....

Corresponding as I do, with people from all over this vast homeworld of ours, I am always amazed at how little people really know about Australia; I quite often enjoy winding up poor unsuspecting callers from O/S by telling them that we have Kangaroos in the backyard and that the Koalas are really dangerous - like, if you walk under a tree, they'll drop down on you and attack you - to which I get a rather horrified response, "REAL-LY?????". Honestly, sometimes I just can't help myself. No, seriously, I'm not going to make this a "guided tour" - I did that recently for another mag, and really ended up regretting it. If you truly want to know all that, or you are planning on coming out here, do yourself a favor and check out the travel agent's brochures or visit your library. Or if you're on the 'Net, there's a great WWW site that lists a whole lot of info on Goth & Industrial stuff in Australia. It includes all the latest news on bands, gigs, shops, clubs, societies, fanzines and other such stuff of interest that goes on across Australia, so it's definitely worth checking out. You can find it at: <http://wonderland.apana.org.au/~starfish/index.html>

In the meantime, I am going to mention a few bands from round our way, that I thought you [being the intelligent and inquisitive reader that you are] might be interested in. And of course, the wonderful thing about this is that you don't actually have to leave your home country to hear them! A few of them have releases that are available outside of this big fair country of ours, and the rest...well, you can write to them and mailorder the stuff!!!! Here goes.....

Going back in history a little bit - when you take a look at the whole Goth/Industrial thing of the last 15 years or so, then Australia's made quite a substantial contribution to the 'scene', musically speaking anyway. Of course the well known favourites are Nick Cave [and his associated Birthday Party and Bad Seeds], and Dead Can Dance. Then there is also the atmospheric Eden,

fronted by the charismatic Sean Bowley, and now to be found on the Projekt label. And Valour, one time collaborator of Rozz Williams, and still writing under the name Christian Death, hails from our dusty shores as well [though I don't think you'll ever get him to admit it in public]. If you venture a little further into the electronic/experimental territory, you'll inadvertently stumble across Severed Heads who have been doing their thing for well over fifteen years or so. More recently Industrial-Tech terrorists, Snog, have been making quite an impact on the international scene as well, and can now [well, for some time really] be found on the Machinery label.

Moving even further up our historical timeline, to the last couple of years or so, we encounter a whole explosion of music feeding the dark Goth Industrial scene with their own brands of apocalyptic noise and sound and some bands noteworthy of praise include Melbourne trio Ikon who have been doing their Darkwave thing for around 4 years now. Though only eliciting a limited response here, Ikon were picked up by German label Appolyon [through Tess in the USA] in 1994, and have been garnering quite a name for themselves across Europe - so much so in fact, that a continental tour looks likely in April [96]. More recently, they can also be found stateside on Cleopatra's "Gothik" compilation. Ikon are, by any means, prolific writers, conjuring dark, Joy Division-esque soundscapes, and have, to date released several vinyl EP/singles, two CD/EP's and two full length albums - the most recent being "A Moment In Time" - as well as contributing to several compilation CD's internationally.

Further north, you will encounter Sydney's Big Electric

Cat, who caused quite a stir in early 1994, gaining a record deal with Cleopatra. Taking their name from the Phillip. K Dick novel [on which the Movie Bladerunner was based], "Do Androids Dream Of Electric Sheep?", B.E.C.'s sound is a swirling, apocalyptic haven for dark, intense desire. Rarely playing live, the band are well worth catching if you can - their shows are technical aural and visual heaven - lavish, surreal and stormy - if you can't, well, you'll have to make do with their album, "Dreams Of A Mad King" [Available through Cleopatra] which is equally perfectionistic in its output.

It has been said that Melbourne is the live music capital of the world. Unlike the rest of Australia, whose bars and pubs are being taken over one by one and turned into yuppie clubs and cafes, Melbourne retains many of its splendid live venues - some of

which date back to the 1930's and '40's and, accordingly, retain much of their brilliant decor. It is appropriate then that many of our best bands also come from this southern city. Discordia is one such band. Forming a little



Saide - Saide [Spine Of God/Sickman] - photo by Warren Mead

started out, we could always find ample room up the front to dance away to their pounding rhythms; more recently a friend was knocked out in the fury of the mosh pit by a stage diver. Lately this strange quintet have been gaining serious attention from labels as diverse as Roadrunner and Murmur [Sony]. If I've got to pick a likely success story for 96, then



disc1.tif = Discordia - photo by Dion Sanderson

Discordia are it.

With the diverse musical styles that Discordia encompass it also appropriate that several of the band members have various side projects going - Drummer James, formerly of the afore mentioned Soulscraper, and also previously of Punk terrorists Viscous Circle, currently also acts as beatmaster for local indie-pop act "Shreen", who recently signed to a major label [though for the life of me, I can't remember who], while Saide, Discordia's axeman, is continually recording and working with various side projects - most notably, his own solo project, "Spine Of God" - an electronic/Industrial hybrid - which has been picked up in clubs and on radio alike across the country. More recently, he hooked up with ex-Pummel members to form the Helmut/Kyuss styled "Sickman" - thus feeding his heavy groove and grind leanings. This was

also the first time he had worked as vocalist, minus his guitar. Playing a headline show [only their fourth] to over 500 on New Year's



Ikon = Ikon - photo by David Sterry

Eve, Sickman are, at the time of writing, presently in the studio recording a debut album. Frontman for Discordia, Greg, meanwhile, also acts as lead singer for the local hardcore unit, Dreadnought. Tiny in stature [sorry Egg!], Greg's vocal techniques are astounding, and his live performance mind-blowing. Dreadnought released their debut EP/Cassette in early 95, and are now recording for a full length CD.

The three previous mentioned bands pretty well stand at the forefront of our 'local' scene, but there's about twenty odd bands all up that would be well worth writing about here - unfortunately, that's just a little too many, so I guess I'll have to make do by giving them a quick mention. Way up north in Brisbane, Queensland, you'll encounter the Ministry-like, guitar/Industrial hybrid "Dogmachine", who have been around for about four years now. Next are their live playmates, "Ostia" - a Cure/DCD inspired trio who made it onto Mick Mercer's second "Gothic Rock" compilation. Further down towards Sydney you'll find Meridian - Gothic in style akin to the Sisters; iNsURGe - the second half of Soulscraper who, when the band split, moved North, formed iNsURGe, and signed to the Warner Music label. They produce a semi-Industrial sound - big on percussion - with a tinge of Punk values. Here in Melbourne, there's Kismet, an intriguing blend of rich atmospherics, Yugoslav ethnic rhythms and daunting, cathedral-like vocals. Eden, of course, are fairly well established, both locally and internationally and, as I mentioned before, they can be found on the Projekt label. Their own blend of intense Indie styled guitar and lush atmospherics have well and truly endeared them to many over the last five years or so, but I was intrigued to note at a recent show, that a heavier, 'hardcore' edge has crept into their newer material. Other local acts worth noting are the darkwave quartet The Hour, Sisters/Rosetta Stone influenced Subterfuge, and the electronic/experimental solo production of Darrin Verhagen, "Shinjuku Thief",

whose "Witch Hunter" trilogy of CD's have been a favorite of Goths, Industrialites and the mainstream alike. If you could blend the gloom and fear of the Medieval Witch Trials, with Gregorian chant, and electronic atmospherics you would encompass Shinjuku Thief - haunting, desolate and entrancing.

Travelling further West, across the Little Desert, you encounter Adelaide - a city of heat, dust and bare skeletal buildings - though it should be said that it contains some of the most beautiful churches in Australia. Adelaide is a small 'town' [pop. 1.5 million] compared to some of the larger East Coast cities [Melb. 3.5 million and Sydney 4.5 million], but has consequently produced some excellent music. "Reckoning", an Indie-pop trio, gained national airplay from a live set recorded for the national radio station, Triple J, and have been described as having influences ranging from Bauhaus and Cure to Lush and Stone Temple Pilots. Whilst on tour a few years ago, Henry Rollins noticed Adelaide's "Mark Of Cain" and subsequently ended up producing their recent album "III At Ease" [available on RooArt]. Recent comparisons to Helmut have irked the band, especially considering that they've been doing for 10 years! Even so, the raw, bare bones structure and power of their music is well worth checking out. Continuing on from Adelaide, and travelling west across the Nullabor plains [home to many infamous UFO sightings] you'll eventually, one day, reach Perth - one time home to our only success at winning the America's Cup. Now, I've never been to Perth, so it's a little hard to comment on their music scene, but hailing from there is Crimson Boy, the Industrial Tech solo project of Vince Crimson. For the most part Vince resides in Melbourne, and is currently working on producing material with Salde for a split EP/CD to be released.

Well, that's about it for me. I'm quite sure you've all had more than a mouthful, and I'm running out of things even remotely interesting to say. One thing for sure - while the clubs here may come and go, there is always the live music scene and, on a world standard, it truly kicks arse! As a travelling tip - if you are planning a trip here, the best time to come is between October and March - that's Spring, Summer and Autumn - and it's when you tend to get the best tours and festivals happening. For more localized events/places to visit, check out the weekly music rags that are available in each in city....

Ikon and Big Electric Cat are contactable through their respective record labels. Discordia, and their side projects are available via: Salde c/o Punctured Lung Records, P.O. Box 383, Richmond, Victoria, Australia, 3121



Montreal, Canada by Emma

Let me start off by wishing all clubbers and goth-industrial fans an interesting and fun filled 1996. As usual, a lot has changed here. There is now one radio show devoted to the scene. CKUT 90.3 FM has the Late Night Atrocity Exhibition with Brian every Thursday from 11 pm to 1 am. He plays experimental and hard, in-your-face Industrial. On the first Thursday of every month, he invites a local band in studio to perform a few tracks and chat about their progress. This is definitely a must hear show. As for the francophone CISM 89.3 FM, they have no desire to promote the scene. If a goth-industrial show does not include the classics (I won't waste my time naming them) or doesn't do what they want, they ban it. Therefore I have temporarily hung up my microphone but should be back on the air soon, working for a radio station that will give me "carte blanche".

The club scene gets more and more complicated every month and keeping up with all the changes is very time consuming. Let's see how good a job I can do trying to incorporate all the changes in this paragraph. The Bizz'art and Soundgarden are now closed. The loft still has the best set up for the goth-industrial Sundays, but is just not innovative. I tried working there, but I went nuts after three weeks and quit. They now have Terry Highfield doing the night. He's a great DJ and actually was the original DJ there but, his version of the night includes nothing new. Sad, very sad! The Lezard still has Incubus Tuesdays. DJ Mosse left the night and actually right on time. The nights were slipping and now with DJ Faith, I wouldn't be surprised if the night went under. DJ Robbin Banks started a new wave night which just took off and was one of the biggest crowd pleasers I had seen in a long time. He left Lezard to work at the Sphinx. The Fouf has just become boring as hell. A new bar, the Vampire Lounge dedicates Friday throughout Sunday to the scene but with DJ Law, how long can it last? Faith and Law are the supposedly big guns in Montreal, and when you consider that they play the same crap over and over, you can't help but understand why the scene is going down the toilet. A new-old bar has opened up again. There used to be a bar called the Sphinx about 10 years ago. Well, it has re-opened in the same building and is trying to create the same atmosphere and live up to the tradition of playing cool underground stuff. Fridays were goth-industrial with DJ Leslie from Ottawa and Saturdays, new wave with DJ Robbin. Because of differences with the management, Robbin left and has now moved back to Toronto to finish recording his album and start over. Leslie is now doing new wave Fridays and I have taken over the goth-industrial Saturdays with DJ Mosse at my side. I pride myself on playing anything but clichés. It ain't easy but it's getting there slowly. I do play some classics but not many! It's a nice blend of the goth stuff, old and new (Sunshine Blind is definitely on the top of the list), the harder Industrial (Chemlab, Auschwitz 46, Necrofix, Bile, Testify, Coptic Rain, and a lot of Chase's compilations), the more European sound (PNE, The Fair Sex, Wumpscut, Project Pitchfork, Evil's Toy, Psychopomps), the new U.S. bands (Terminal Sect, Cut Rate Box, Spahn Ranch...), a great deal of Montreal (Angry White Mob, Skull Fracture, Oblik Instance...) and Canadian bands (Zyotik K9, Waiting for

God, Fourth Man, FLA...) and everything in between (Lords of Acid, Cubanate...). The Montreal crowd is very hard to please but they are slowly getting into the new goth-industrial. I would like to thank the goth-industrial clubbers for the support.

We now have a Montreal zine called the Erebus Newsletter but it ain't what it could be. It has almost no funding and the content is lacking. The last issue started putting album reviews which was a nice touch, but the zine is basically a rag. The only good thing about it is Brian Damage's contribution. To the editor, stop plugging your kiddy vampire events and focus on the underground. Add articles, reviews, interviews... Basically make it interesting. You're one of the reasons the Montreal goth-industrial scene is in a rut!

Event wise, not much has happened. We had the local bands perform here and there. An awesome show by Phycus. A couple of fundraisers by Oblik Instance as well as a four band event including Sateria, Venus in Furs, Angry White Mob and Oblik Instance. The dreadful Orgasmagoria 95: the event was badly planned and therefore was a pretty big flop. The only bright note was the performance of Toronto's Thrive. We did get to see Monster Voodoo Machine and Cevin Key's Dead Voices on Air but all and all, a boring couple of months. Release wise, I strongly recommend the fist Phycus CD Brainmower, the new Oblik Instance tape single Stay Away, the tape by Venus in Furs as well as the tape by Skull Fracture. The goth outfit Western Dream is now known as Western Traum and is set to release their first CD. For any info on the bands mentioned here, feel free to write. I'm unfortunately computer illiterate so I have no Internet address but feel to write or fax. (514-735-1548 or 3620 Ridgewood Ave, apt 406, H3V 1C3, Montreal, Quebec, Canada).

My sad prediction for Montreal is the death of any good goth-industrial night and a completely Inexistent scene except for the truly underground radio shows that are the only link between the Montreal crowd and the ever changing musical scene. To all those who contribute something worth while to the scene (you know who you are), keep on going!



Ottawa, Canada by L.C. Hodge and J.C. Blokhuis

Things have changed yet again here in Canada's capital. As far as clubs go, Zaphod Beeblebrox in the Byward market is still catering to the industrial/goth crowd on Tuesdays (3 1/2 years and still strong!) with DJ Leslie and assistant DJ Gregg. The Pit with DJs Leslie and Gregg still has its retro-80s night on Sundays, where all forms of industri-

al, goth, new wave, alternative, and new romantic music from the 1980's is played. This, however, is where the consistency stops. The Cave, under new right-wing management, has fired all "unsavory" characters (including DJ leslie and members of Zykotik K9), believing such people would frighten away the "paying customers." Word of this atrocity spread quickly through the scene, and the collective affront translated into petitions and protests spearheaded by DJ leslie, which were followed by the local papers.

One would think that Montreal, being three times the size of Ottawa, would have a plethora of underground DJs of its own, and a thriving industrial sub-culture. In fact, Montreal has looked to Ottawa to help create its newest, most avant-garde club, the Sphinx. Featuring the sculptures and paintings of Ottawa's own Alex Garrett, the management of the Sphinx has moreover given DJ leslie a carte blanche to delve into her extensive collection of experimental and rare music, along with her usual fare of original gothic, underground, industrial, new wave, and everything in between.

On the college radio scene, DJ Gina still has her show on CHUO 89.1 FM, 8 to 10 p.m. on Sundays. Gina has great appeal among fans of grindcore and metal-industrial. DJ Hound still has his night as well, on CHUO, on Wednesdays from midnight to 2 a.m., featuring his special blend of hardcore and industrial. In addition, DJ Singletrack, who plays for the techno crowd, has secured Tuesday nights (after Zaphod's!) from 2 a.m. to 7 a.m. on Carleton University's station, CKCU 93.1 FM. After his recent exposure to the work of DJ leslie at Zaphod's, he has shown a keen interest in involving her in his show as an occasional guest host, to add an industrial flavor.

On the arts, Ambient Body Art (run by matriarch Denise Robinson) is still a haven for local alternative artists, featuring, of late, photographic art by Dave Woodward, mixed media by DJ leslie, Bob Jones, Alex Garrett, Emily/Rob and sculptures by Warren Darby. Local fashion diva Robin Dostaler of Velvet Edge Gothic Fashions will be exhibiting her work at the Toreador Ball in Toronto in February 1996. As well, Studio Phoque has expanded its collection of subversive literature.

One of the scene's most eye-catching figures, Maureen "Mo" McGreavy, had an unfortunate run-in with a speeding car and it will be a long time before she can work again. The Scene has pulled together for the goddess of Tuesday night, and has organized an art show/benefit, which will take place sometime in January 1996. Mo's creations, some fine figures in their own right, will be exhibited at the Kinga Gallery on Laurier Avenue and it promises to be quite a show. Cleverly blending sensuality and sexuality, Mo's art sends a feminist message that contradicts conventional assumptions.

This is not the first time that the scene has pulled together for one of its own. Deep in the heart of downtown Ottawa, there is a magical place where all the disillusioned, the lonely, the freakish, and malcontents of all stripes can congregate in security and warmth. Officially, it is a novelty shop called "Savannah Devilles," but unofficially it is the nerve center of the scene. Its proprietor, Linda Seccaspina, is truly one of the matriarchs of the Ottawa scene, and everyone

loves her dearly. Unfortunately, the City of Ottawa does not. After a long battle, Linda had to give in to by-law enforcement officers who deemed her elaborate storefront offensive and unsightly. An obscure and hitherto unenforced by-law requires that storefronts in Ottawa be painted a consistent color. Linda was obliged to paint over the elaborate mural painstakingly created by the artist Emily/Rob, which included dark and vivid images of skulls, piercings, caricatures, etc. Now, the front of Savannah Devilles is, by design, a hideous, sickly orangey-brown color—the most disgusting that Linda could find. And it conforms to the law.

Anyway, all the legal wrangling left Linda in dire financial straits. It seemed that the Scene's cultural center might have to close by the end of October. Seizing the opportunity to promote his band, Ariel frontman Ali Jafri decided, unbeknownst to any of the Scene's matriarchs, including Linda and DJ leslie, to arrange an Ariel concert series at Zaphod's on three consecutive Tuesday nights, ostensibly to benefit Savannah Devilles. Despite the prodigious talents of Laird Hurley and the other members of Ariel, the lack of leadership has rendered the band dead in the water. Jafri's decidedly un-altruistic act served only to alienate the band's fans even more.

Jafri's self-interest and obvious lack of promotional experience just about doomed the benefit to failure; nevertheless, everyone banded together and attended the benefit show for Linda's sake. Performances by Zykotik K9, Claymouth, and Feed drew sizeable crowds. Linda was touched by the effort, and remains in business to this day.

Steve Yeates (formerly from North Bay), who spent a substantial part of his life here in Ottawa, has gone on to fire-eating fame. He has recently opened for the Legendary Pink Dots in his present home city of Montreal and was well received by all. The Jim Rose Circus Sideshow has recently passed through town, but not without spending time at Ambient Body Art and Studio Phoque. After tattooing (by award-winning tattooist Preston Wood) some of Enigma/Slug's puzzle-covered body and Mr. Lifo's face, most of the troupe (minus Jim Rose) spent a late evening in the company of personalities from Ottawa's scene.

On a final note, Ottawa has again grown and prospered despite empty threats of the return of the ever-negative Big Red. Should the scourge return, it will find an environment inhospitable to its tired lifestyle.



Toronto by Liisa

Winter's chills are settling, so people aren't venturing out too far, but there are still

some things to report. In my last column, I reported the demise of the CD Bar, for years the best store for new music. Well, I'm happy to say that its core staff have relocated across town with their own shop, Republic Records. (162 Spadina Ave. at Queen St. W.) Dave and Tim (with help from Greg) are still stocking the latest imports and a wide selection of electronic/goth music. You can even play pool or lounge on their couches to read from their British newspapers and magazines.

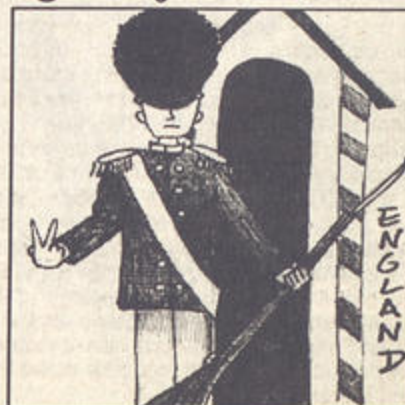
Record stores across the land will now be stocking releases from Belgium's KK Records at domestic prices. The label has signed several Canadian acts in recent years (Masochistic Religion, Dogpile, Numb and DHI), but it was always frustrating to have to seek out albums by local bands at hefty import prices. Paul Adams of Dogpile will now be running KK's American office from here in Toronto. For a free mail-order catalogue write: 406-251 Sorauren Ave., Toronto ON M6R 2G3.

Local doom and gloom favourites Thrive have called a hiatus. The band had been playing steadily in support of their latest EP, Sophistry, when the founding members parted ways. A new incarnation may appear in 1996. In the meantime, the band's label, Spider Records, is busy with the debut release from Rhea's Obsession. Initiation is an eclectic mix of traditional Gaelic and modern industrial. For more info, write Spider at PO Box 6625, Station A, Toronto ON M5W 1X4.

Two new bands worth mentioning: ATD Convention is an industrial dance group whose first CD, "Cyber Relations", is available from Furnace/Silent Records. They've performed a few live shows, complete with video backdrops and octapads, but remain relatively low-profile. Ichor have taken a bit more of the spotlight with their self-titled debut. The band specializes in minimal sounds like tribal percussion and heavy rhythms. Their live shows are known to be mesmerizing and they've found support from Soleilmoon and Staalplaat records, both labels are distributing the disc.

"Happiness in Slavery" is a Nine Inch Nails fanzine from the area. Published regularly and growing rapidly, the 'zine contains gossip, reviews and general Ninformation. Also covers related bands (Marilyn Manson, Prick, Bowie, etc.) and is interested in the local scene. Write to The Happy Slave at 527 Tippeton Cres., Oakville ON L6L 5E1, or e-mail: macaroni@interlog.com

That's it for now, I'll see you again after the thaw. For current information, send smoke signals to: 80-689 Queen St. W., Toronto ON M6J 1E6, Canada. Or e-mail me: spider@astral.magic.ca



Notes from the Snakepit: News from the British Industrial-Experimental Scene by Andy Morrison

Industrial is Dead! Ha Ha! Bet that caught you unawares, eh pinheads? But let's take a dive into that little painful area turned reality. 1995, and where are we in a movement that once was a swarming innovative area of deviant subcultural innovation. In the UK at least, the only form of media that hands over any coverage of what you term Torture Tech is the regressive and comical heavy metal press. And is it any surprise? Getting into arguments about terminology and the politics of industrial related 21st century music is both tedious and time-wasting. But 7 years on from Land of Rape and Honey, what is exactly stimulating about techno mutated metal noise and distorted growlings? Just how much of the same old dog, with the same old tricks can you take, before you want to put the fucker down? Ok, it may all be shiny and new to some of you, but I and most of the Industrial Nation team know better. A lot of what you're reading in this magazine right now is tail-chasing, and years down the line, after the initial shock waves have filtered down, it's becoming a parody. Fact one.

KMFDM, Nitzer Ebb, Die Krupps, ChemLab? Where is the aural stimulation anymore? Why are you chasing each other around in a playpen of tired posturing and old ideas played out? The lead has been taken by Nine Inch Nails (the only radical force at the forefront anymore) and the rest of you are desperately gnashing at their heels. What most of you creatively term Industrial is dead. A spent force, yelping in its own ruins. The only exit gate is marked METAL. Think about it.

So, now we end the funeral, where are the newborn, you may ask? Well, on the cutting edge, where they always have been. A place I always try to investigate, outside of the mainstream of new ROCK, that Torture Tech has become. Over here, if you want popular experimental, you'll find yourself heading into the world of cross-pollination. You see, since the age of the Techno revolution (which, for me, began around the time of the immense STAKKER HUMANOID), the true cutting edge of post-industrialism has tackled such forms as Dub and sublime ambience, and further on and out. Godflesh (one of our major innovators) led the way for all others to follow. Our most exciting and radical music has come from various manifestations such as SCORN, TECHNO ANIMAL, AUTECHRE, FUTURE SOUND OF LONDON, and way out beyond the periphery, into truly stark landscapes. Trent Reznor picked up on the code by allowing the truly otherworldly Aphex Twin to remix NIN, and look what's happened—the most truly industrial spirited composition on the whole "Further Down the Spiral" collection. We have entered uncharted waters of no known origin, and a world of new frontiers. An ascending spiral that has no boundaries. If you want to know where post-industrial is heading in 1995, just check out "Ellipsis" (Scorn), which takes in remixes by Coil, Autechre, Bill Laswell et al, "Far Out Son of a Lung" (FSOL), "Ventolin" (Aphex Twin), "Amber" (Autechre), and new works by a host of others who are willingly creating a whole new evolution in soundscape heaven. Remember, it was the original ideology of the industrial scene to dive into esoteric depths of sound and imagery to produce transcendental alchemy as music. It is in this new world that you find its natural hypothesis.

If you take a look at what the original

culture protagonists are creating right now, you will see the progression into the techno field. It's almost a Robert Anton Wilson/Philip K. Dick dream come true. Evolving through various forms of technological deviance to arrive at this point, we view Psychic TV, Coil, Chris and Cosey, Brian Lustmord, Cabaret Voltaire, Test Dept., Nurse With Wound, Clock DVA, Z'ev. And the list goes on. All original abject noise terrorists, refining their technique to enter various manifestations of the techno field. Need I go on? There is a lot more to this world than inane, bombed-out E-heads dancing to a banal

PLAYLIST:

"Protection" Coil (from Coil vs Elph)
 "Rock and Roll Station" Nurse with Wound
 "At the Heart of It All" NIN (as remixed by Aphex Twin)
 "Silver Rain Fell" Scorn (Meat Beat Manifesto mix)
 "Music for the Jilted Generation" Prodigy
 "Indo-African Variations" Traditional
 "Electronic Newspaper vol 2" Psychic TV
 "Chromatic" CTI
 "Physical Evidence" NON
 "Rose Clouds of Holocaust" Death In June

bleep. Fact two.

But where are the jackhammer rhythms and headbutt aggression, you cry.

Well, you can always try donning bullet belts and hitching a ride on the Biohazard trail, if that's your kick, but I've got work and a life to get on with here.

Industrial productively finished when Throbbing Gristle terminated the lab in the early 80s, everything has since been an influenced manifestation. Evolve.

"Sometimes I think we've given birth to a monster, uncontrollable thrashing, spewing forth mentions of Auschwitz for no reason. We've all got quite a clear individual style, linked to our individual lives. Whereas now, they all sound like each other, they sound like weedy fragments that they've honed in on, of one, or the other people." —Genesis P'Orridge, Industrial Culture Handbook, 1983.

I think now in the post Ministry/NIN playground, that is even more explicit than ever.

To move on to other subjects, (and I'll bet you're relieved I said that) there have been a couple of interesting events in the post-industrial playground around here. Coil have been very busy with their conjurations. Apart from their mind-mangling remix of NIN's "Downward Spiral," in the past couple of months they've managed to work with Scorn (as previously mentioned) and put in appearances on a new ambient/dub Virgin records compilation (as compiled, once again, by Kevin Martin), released the Coil vs Eskaton CD, Coil vs ELPH and Autechre, and best of all, have finally put out their first proper full release since the classic "Love's Secret Domain," in the form of "Worship the Glitch." Something my existence truly depended upon hearing. I'm still waiting for the confirmation of the release of the John Balance/David Tibet collaboration "Haunted Air," but I guess we can forgive these agents of chaos for their right to come up for air now and again.

Chris and Cosey collaborated with Lasingue Benhaus and Vom Magent on the ambient techno +N "Ex" project (and let us not forget the wondrous 1994 CTI release "Chromatic" here). Death in June put out 95's best moment so far in their "Rose Clouds of Holocaust" (if it was possible to follow up the seminal "But, what ends when the symbol shatters?" collection), there was a book from Sol

Invictus mouthpiece of deserved disgust and misanthropy Tony Wakeford (a collection of lyrics and writings, leather bound and limited). The peerless Rapid Eye team finally put out a third volume of writings (the Kenneth Anger piece alone being worthy of the admission price) and there was new work from Main (Firmament 2) to hold the isolationist interests flowing along. Jaz Coleman (Killing Joke) has been busy writing symphonies and conducting the London Philharmonic Orchestra (as well as giving lectures on conservation and chaos theory—seriously!) And outside of all this, the wheels of the apocalypse culture keep spinning around very nicely.

Young Gods followed up the release of the essential "Only Heaven" with a revolutionary British tour (nice to know we still have some credible figureheads left). Nitzer Ebb came out of the wilderness with the utterly predictable and unremarkable "Big Hit." Wherein they've decided to revert to a more traditional, 4-piece rock oriented set up (no surprises there, then), and I don't think I even want to talk about the current Cubanate, Meat Machine, et al releases, because as the sounds themselves reveal,

you've heard it time and time before. The UK barely has any functioning Torture Tech clubs left, I've dismantled Scream INC (not wanting to pander to Sepultura fans anymore) and will be evolving the esoteric, deviant sexscape Solar Lodge club soon (in which the psychick will meet the fetishistic) and what clubs are left run on past glories (and playlists) and little else. If you want to hear Torture Tech now (in the nightlife), you go to 'rock' dens. Simple as that. Sheep on Drugs put out a completely lame and self-parodical single (that flopped ungraciously). The lack of impact in this area being purely down to too much tail chasing and not enough innovation. Enough said.

Well, I guess that kind of puts you into the picture of the situation on this side of the ocean. And I may have rattled a few conceptions out there, but in the UK, Cyber-Metal-Tech etc. equates with ROCK, and post-techno innovation and soundscape experimentation equates with post-industrial. Wasn't it the American-based magazine Guitar World that recently ran a cover article on Industrial Rock (!?) in its hoary pages? Am I wasting my breath? It's time to decide which side of the bed you want to wake upon (to coin an old phrase).

I'll wish you all a belated and happy 1995, and hope that the message of true aural exploration and magical deviance spreads further than my own palace of nocturnal delight. Wishes of chaotic, subversive indulgence. Long live the new flesh.

Andy Morrison
 (Courtesy of the Solar Lodge Foundation)



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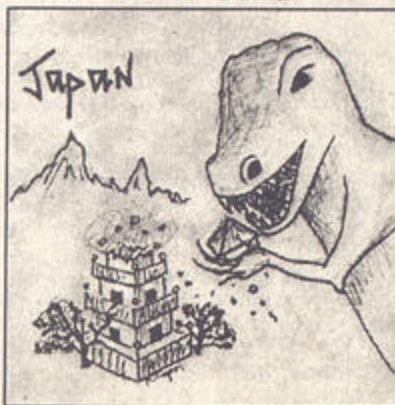
WHOLESALE INFORMATION AVAILABLE

Back to the land of the "stinky cheese" for some news across the ocean. Often compared to the Virgin Prunes, the Paris band LES TETINES NOIRES are back with a third cd entitled "12 Tetes Mortes" (in English 12 dead heads). Once again, these "black tits" are taking us to their schizophrenic world to present us a freak show in an unhealthy musical theatre genre. Those of you who belong to the S/M scene must be familiar with the work of Philippe Fichot, alias DIE FORM. Despite a German label, DIE FORM is however NOT a German band. Two new cds of DIE FORM recently came out. One entitled "The Visionary Garden," in the techno style of "Suspira Deprofondis", the last album, but this time mostly instrumental. The other one, "Ukyo," is an album with AUBE and is more experimental and in the DIE FORM/SADIST SCHOOL style. A book, also called "The Visionary Garden," came out and is available only by mail order at Bain Total. "Sept Autre Creatures" is the name of the new solo album of LAURENT PERNICE from the tribal industrial band NOX. The only common point with his work in NOX is the big importance of rhythm; as the album is more tripping techno. In the goth scene, despite the very stereotyped name of their album "Tales Of Vampires", BROTHERHOOD OF PAGANS is one of the most original goth bands I have heard for a long time. The quality of their music improved a lot since their demo tapes. "Tales Of Vampires" is available in the US through Darkside Magazine in NYC. For those of you who were here last time, here are some updates about some of the bands I talked about in my last scene report. First of all, a demo of ELYAK should

French magazine with a wider audience, as it deals with electro, goth, crossover, industrial, metal, noise. Lots of material covered in each issue, with a lot of humor. Please note once again that all magazines or books are written in French. Finally, I would like to thank everyone who got in touch with me concerning my last article. Feel free to do it again.

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Japan by Miyako

Hello from the small island across the ocean!

be available soon, as the band recorded it during the Autumn. The third album of CORPUS DELICTI "Obsession" came out, and really confirms that CORPUS DELICTI is THE best French goth band. The industrial band DISCIPLINE came out with a second self produced tape thru Misanthropy Records called "The Tyranny Of Ignorance". DISCIPLINE is also present in the cd compilation "L'Ordre Et Le Chaos" with one track taken from the first tape now sold out. Concerning the independent press, the second issue of Ex Machina is now available and contains interviews of DEATH IN JUNE, DEUTSCH NEPAL, O YUKI CONJUGATE, BATCHAS, and INANNA. Ex Machina is also starting a mail order catalogue where we still can get the now sold out book about DEATH IN JUNE "Le Livre Brun". Le

Scatopode is another

Land of Nintendo, Manga and Japanoise... with many atomic power plants. First, please forgive me for my somewhat odd English...

I live in Osaka, and Osaka is the second largest town in Japan. Osaka has many, many bands that have special personalities although they aren't industrial bands... I guess you've heard the name Boredoms? And I suppose some of you have even seen their powerful, crazy, unbelievable gigs. [They had toured with Nirvana(!) some years ago before that "accident"]. Each member has various side projects. My favorite band is Hanadensha. Hanadensha is the project of guitarist Hira. If you find their CD's in your town, check their tunes out, please! I think Hanaden (we call them this), has no class on stage, their tunes are fantastic with a little psychedelic taste. I guess Merzbow is famous in the USA too, actually they are a noise band. Their tunes are not only boring "pee pee gah gah" like noises; I think their tunes are interesting, although I cannot write well with my poor English... The main man Masami Akita has many female fans and he knows very much about cult movies, freaks, and S/M. He is a walking dictionary... He writes in many magazines and [the articles] are always fantastic and interesting, I think. Any other news about bands in the industrial genre...

I guess Def. Master is the most famous industrial band in the underground scene in Japan. They released one CD single and one full-length CD as far as I know. "The Fear Of God E.P." was released by Inner Slave Records in Switzerland. (P.O.Box 3244, 1400 Yverdon, Switzerland) and "Destroyer Has Godmind" is from a label Death Method in Japan, the address is ...address? ...I cannot find it anywhere in this booklet... ok, you cannot waste your money, I would like to say buy another CD please...? There were quotes about them in the famous punk magazine "DOLL" like: "They told they had been thinking about more danceable sound like Euro Beat bands when they started the band, but it's difficult to imagine those words from their stages of nowadays. Their lives with a drummer continue to impress us MUCH with waves of noises, and we can see the bones of noises much clearer in the CD's blah blah blah..." I have no chance to see them live. I can only listen to their CD's (I give up listening to them after only a few minutes every time). I've heard they have many female fans. They were members of Rozen something, so I've heard. Please forgive me if you are a fan of them... I don't know any more... But I am looking forward to listening to their new CD anyway!

I should not forget to write about Der Eisenrost. The main man's name, Chu Ishikawa, I guess, some of readers have heard this name? He made tunes for the famous Japanese movies "Tetsuo I & II". I believe some of you like these movies and their soundtracks. He uses metal percussion of his handmaking, and creates really cool tunes. I would like all of you listen to their CD's. If you cannot find their CD (it's difficult to find their CD even in Osaka now) please write to: Japan Overseas 6-1-21, Ueshio Tennoji-Ku, Osaka 543, Japan fax: ++06-771-8583 I bought a Live CD "Armored Weapon" of them recently (from Japan Overseas too) and I like this CD too.

And there was a band named STEREO (in Tokyo), now they re-born as "H-Burger".

They played as an opening act (as Stereo) for Pig when Pig came to Osaka, and they were fantastic, I think. They have released a 7" single. I do want to listen this record but I cannot listen to it yet, but soon!

Now I will write about Main News in this report. **URGESNAKE** (from Tokyo) released their debut-CD "PULSE" at last, and I really like this CD! Their tunes remind me of Godflesh. They have no unnecessary noises, not too much guitar, only cold and heavy sounds and vocal reverb... I suppose people who like Godflesh-like tunes would love this CD. I haven't seen their gig, so I definitely want to see their gig now! UrgesSnake is: Hiroshi Imai, Hiroshi Ozaki, Yutaka Tamura. If you are interested in their CD, please e-mail me or write to: Highfrequencycall; Mezon- Shiragiku No. 101, 4-16-7, Kohenji Minami, Suganami Ku, Tokyo, Japan 166

Esplendor Geometrico, Dive, and Numb came to Japan last year, but only to Tokyo! Why only to Tokyo? I missed all of them... I've heard the singer for Numb was from The Fourth Man. I really like The Fourth Man and of course Numb, so I really wanted to see them... Def. Master played as the opening act for them. I cannot find any articles about them, or any interviews in major zines in JP. Maybe in the future?

Cool clubs... I am sorry I don't know any cool industrial clubs. I guess there are many, many techno and reggae clubs in Osaka. Maybe in another city like Tokyo... "Rockets" sometimes invites famous DJ's (I've heard from a friend of mine) from Tokyo like Fumiya Tanaka, Takkyu Ishii...

There are some cool live spaces (is this a Japanese-English?) "Fandango", "Bears"...

Many fantastic artists (but, again, no Industrial bands) come to Fandango from America. I remember Steel Pole Bathing and Albin's Shellac were fantastic... Bears has only a small space, but many Noise bands are fighting for it everyday. If you have some friends who like Japanese, please tell them this name... I've only been to Bears once (sorry, only once!) and remember I could take a good sleep, but I dreamt I could see some cool industrial bands (like DIVE or Esplendor Geometrico or Notstandskomitee) in Bears. That would be Cool! Any interesting record shops? Yes, I can write some names. "Time Bomb" (Toporo 51 Bldg. 3F, 2-18-18, Nishi-Shinsaibashi, Chuo-Ku, Osaka 542) has huge stock including many, many rare 7" singles. There are many records of Punk, Junk, Oldies... And they aren't so expensive. I bought NIN's "Pretty Hate Machine" (7" single from ISLAND) there the other day. And I know there are Ministry's early 12"s there... (But I don't have money for them now) I cannot believe they were only a small shop a few years ago. And if you have a chance to come to Osaka, you shouldn't forget to visit "Soleil". (Matsuda Bldg. 4F, 2-7-2, Sonezaki, Kita-Ku, Osaka 530) They have many Industrial and Noise CD's. If you are looking for some CD's of Japanese Noise bands, I suppose you can find something interesting definitely. I am sorry but I'm not sure if they accept mail order from another countries.

I will write some other names of Japanese bands... I would like you to listen to Ruins, Zeni Geva, YU and Friction. If I am asked to "say any cool band for Japan," I think Ruins are geniuses, as well as Zeni Geva.

Kazuyuki Null, who is the main man of Zeni Geva, has many other projects with various artists. Zeni Geva goes on tour in the USA or other countries frequently, so please, go to see their concerts if you have the chance. (I heard they will tour around America in the near future) YUU (pronounced "you") is a band name that, written in Kanji, means "exist". Friction is a band that is more than 10 years old now, and continues to make songs. I think they are fantastic.

And Masatoshi Tsunematsu (ex-guitarist of Friction) continues to make songs now, too. I don't know if you will find their songs interesting... because none of above bands are Industrial bands...

Here in Japan, Karaoke culture is growing bigger and bigger. There are many, many "Karaoke Box," singers or bands releasing CD's and are gone soon--only

remaining big money to Record Companies. They can sing songs and dance well, with pretty faces... It's true, they can sing songs very, very well and some songs are even impressive for me, but I cannot write names here this time, there are too many!

Other Industrial bands... Fun House... Boris... Geop... (all of them from Tokyo) I don't know which kind of songs they have, maybe I can write more interesting things about them in the next report? I hope so! Miyako (miyako@yo.rim.or.jp)



Mexico City by Pablo 'Cicatrices de Acorde' Cordero

For starters, the best industrial band in Mexico (not that there are that many) is almost certainly Artefakto. They hail from Tijuana, and although their sound sometimes approaches (very good) techno, they always keep a hard edge, with distorted vocals, the occasional guitar and intelligent lyrics (some in English). They have a great new album called 'Tierra Eléctrica' (Electric Land) out on Opcion Sonica Records, and it's probably distributed in the States. Incidentally, their previous album, 'Des-construcción', was (I think) partially produced by Sascha Konietzko of KMFDM.

Another important band is Deus Ex Machina, whose self-titled CD debut is also on Opcion Sonica. They have a dark, often deeply weird sound, crunching and grinding at mid-tempo. They're also active on the net. I don't have their WWW address but there's a link to them on the great industrial page at <http://www.uib.no/People/henrik/neubauten>. There's everything from Big Black (isn't Albin God?) to Brian Eno (isn't he God too?) in there. Deus Ex Machina's page should tell you more about our scene than this mediocre report.

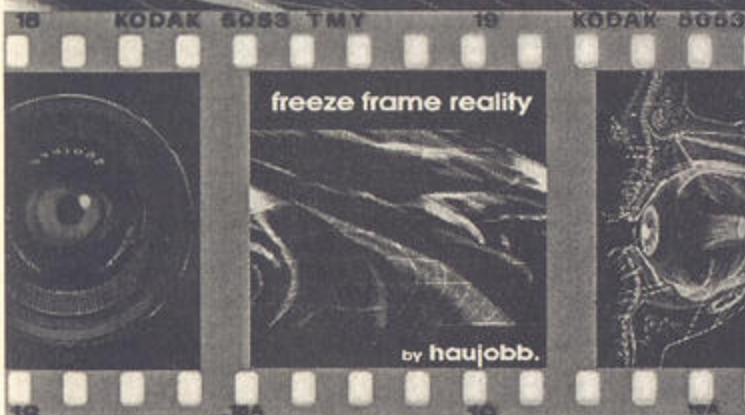
The only other band I can think of at the moment is the guitar-heavy Cenobita. I only have some bootleg concert tapes of them, but I'll give them points for not ripping Ministry off too heavily. Oh, and whoever plays the bass kicks ass more than myself.

There are some other bands, like Ford Proco and La Funcion de Repulsa, which I haven't heard but get great reviews. Check them out if you can.

Another great band I was forgetting about is the longstanding Oxomaxoma. They are truly experimental, blending many odd (mainly jazz) influences in their electro-mishmash of cool sounds and voices. Their new album is out on Opcion Sonica (for a change) and it's called Un Difunto lleno de vida (A life-filled cadaver). Do yourself a favor and check it out.

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Some other bands I've heard about are Hocico (who have a record called *Autoagresion Persistente* [Persistent Self-Aggression]), Kris Ti Artefaktumand Sourcex.

Oh, and for the record, our first industrial band was (if I'm not mistaken) the dark, electro-goth Duda Mata (Doubt Kills). They used samplers and drum machines long before they were trendy. After they released their self-titled debut 8 years ago, they broke up, sadly. As for interesting venues on this, the biggest city in the world, well, I DON'T KNOW. I have NEVER been to a club where I've been able to listen to some good music. Then again, I don't go out much, so maybe someone can correct me on this one. As for gigs, last year we had some cool visits from In The Nursery and Spahn Ranch, but the year's high point will be (or probably will have been by the time you read this) the Avant-Garde music festival, which is being organized by the Mexican University (UNAM) and will start on the 1st of December. Some of the bands will be the Legendary Pink Dots (with cEVIN Key guesting), Prototype 909, Human Drama and Steven Brown's new band, whose name escapes me at the moment. Any corrections, gossip or propositions to form a band (if you live in Mexico City, that is) welcome via e-mail to: asepulvedan@spin.com.mx



South Africa by: Helgard de Barros

Post-apartheid teenage industrial angst from South Africa speaking to the rest of the world for the first time in 20 years. Industrial music, but on a very small scale. This scene report will deal only with the northern section of the country, namely Johannesburg and Pretoria. There are two industrial bands in South Africa, the best being Battery 9, with one CD release on Tic...Tic...Bang! Records and a possible release on an American label, but more about that in a later issue. Battery 9 is a combination of Ministry and Einsturzende Neubauten, but very original, in the sense that the CD includes an industrial reggae song (a world first) and is recorded in a mixture of English and Afrikaans. (Local Germanic dialect) The other band is Live Jimi Presley which is pure Einsturzende Neubauten and early Test Dept. Their shows are massive displays of fire, destruction, pyrotechnics and movement, but their music translates poorly to CD format. (i.e. It's not very good) Industrial/Gothic clubs worth mentioning are SubZero in Johannesburg. It is only open on Saturday night and specializes in EBM, Gothic, Industrial, and hard-core Techno. The other club is The Fridge, also in Johannesburg. It has been around for eight years, and has had 12 venue changes. open Wednesdays,

Fridays and Saturdays, with occasional live bands on Saturdays. It is the only club with an international sized stage and sound system, and now that sanctions, etc. are over, they'll feature some international bands soon. There are numerous other clubs, but these are very grunge, metal, rock and punk oriented, and usually don't last any longer than a year. Our record company here is Tic...Tic...Bang! If you're into anything alternative, including Cleopatra, 4AD, Music For Nations, TVT, WaxTrax!, and Play it Again Sam among others.

Favorite industrial bands in South Africa are Ministry, Nine Inch Nails, Young Gods, PWEI, Einsturzende Neubauten, Die Krupps, Cubanate, Marilyn Manson, Front 242, Skinny Puppy, Laibach, Leatherstrip and Prick.

Gothic bands that are ever present are Sisters of Mercy, Fields of the Nephilim, Rosetta Stone, and The Wake, with strong showings of Cleopatra and Hyperium bands. Old favourites include Depeche Mode, Siouxsie and the Banshees, Bauhaus, Joy Division, and Nick Cave. (Everyone here thinks he's goth supreme). TV and radio exposure is non-existent and bannings are frequent. CD shops are surprisingly very good, and comparable with the best in the world. Fanzines are non-existent, but the underground comic scene is growing very fast. Fashion is generally copied from Pop videos, but there are some original ideas. See-through clothing and camouflage is very popular. Tattooing and piercing are popular in alternative circles. That's all from sunny New South Africa, which is very similar to the Old South Africa, except everything costs more.

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PROCESS

Unveiling the Mystery of The Process.

"The Process Church of the Final Judgement", or simply "The Process" is an organization not readily understood, but mentioned frequently in accordance with bands such as Psychic TV and Skinny Puppy. It should be stated that the explanation of such an organization is not black and white, therefore, a complete knowledge of the workings behind it is impossible and unnecessary. This article should serve as a layman's guide to the philosophy behind the mysterious group, and be by no means a set in stone definition. The very nature of the establishment is to represent eternal flux.

History

The founding of the original Process Church of the Final Judgement is credited to Robert and Mary Ann de Grimston. The focus of the Process has changed significantly since then, namely in the abandonment of the religious background it once had. Reason being, new Process members feel all religion is trivial and just a barrier blocking the understanding of one's true self. The Process emerged in 1963 as a psychotherapy group called "Compulsion Analysis" associated with the teachings of L. Ron Hubbard, his Church of Scientology, and the studies of Alfred Adler. L. Ron Hubbard is better known for his book "Dianetics", and Alfred Adler was a psychologist known for his research into human goals. The group began as a catalyst to enable its mem-

bers to become "clear", or perfect, by gaining control over their "engrams", or psychological blocks that lead to compulsive behavior. The therapy sessions gradually developed into using more and more elaborate methods to "liberate" patients from their compulsions, including the use of a rudimentary lie detector invented by Hubbard. As leader of this group, Robert de Grimston stated, "Our goal is to make people become aware of themselves, and so more responsible to themselves and other people. We are not so concerned with the mentally sick as more orthodox

to allow members to find their true selves in a primitive, unspoiled place away from society. Within weeks of setting up a camp, the group had to face a vicious tropical storm. The storm had winds reaching an estimated 200 mph, the consequence of which was untold devastation. This natural destruction of everything resulted in de Grimston having a supposed supernatural encounter. De Grimston states, "Xtul was the place we met God face to face. It was the experience which led to the establishment of the Church. In terms of commitment, it was the point of no return where each

Grimston introduced a book entitled "Multiple Forces of God: Jehovah, Lucifer, Satan, and Christ the Reconciler". A commune was established on the Mexican site, leading to panic in Britain, where members' parents had lawyers working to get their children back from the insidious cult. When the members returned home, they were inundated with British press, culminating in the first expose of its kind on the organization.

Coffee houses sprung up around the world soon after the Mexican incident. London, in the spring of 1967, saw the opening of "Satan's Cavern", an all night coffeehouse/bar, where the de Grimstons and others could proselytize on a full-time basis, as well as show films and have lectures, thereby making the teachings of The Process accessible to all. A bookstore was also located on the premises, selling books on the Mafia, Adolph Hitler, Mao-tse Tung, Napoleon, drug addiction, hypnosis, psychology, the occult, brainwashing and war, just to name a few. The selection was meant to coerce the general public into

responding, and eventually questioning traditional beliefs and values. During the time between 1967 and 1970, the Process seemed to play up its Satanic aspects, because of the popularity of the newly established Church of Satan. Oddly enough, at the same time, the leaders of the movement became more and more obscure, until the de Grimston's all but vanished at the end of the 1960's, giving fuel to the belief that they were mystics.

psychoanalysts. We want to help people fulfill themselves." The name "The Process" officially came into use in 1965, perhaps derived from Scientologies' definition of the psychological process behind the compulsive to "clear" transition.

In 1966, through the questionable use of money from group members, de Grimston led a pilgrimage to Xtul, a desolate and unpopulated place off the Yucatan Peninsula in Mexico, in order

of us, plucked by fate out of a work-a-day world, found we had a God vocation." Hence, the formal beginnings of The Process Church of the Final Judgement as a religion of sorts. De Grimston's experience led him to write documents about the event entitled "The Xtul Dialogues" because of his new heightened consciousness. He wrote these dialogues from the perspective of an oracle, or channeler of God's voice. With the aid of his wife Mary Ann in November of 1966, de





THE PROCESS

CHURCH OF THE FINAL JUDGEMENT

The Process Church of the Final Judgement's Doctrine

The main theme of the original Process' writings focuses on the reconciliation of opposites to become complete. The group set out to eradicate the "grey forces", or the "quagmire", being the unrecognizable and indistinct mass of humankind who would be subjected to the Final Judgement if they didn't change their viewpoint. De Grimston did not think highly of the human race, as documented in his many books.

De Grimston believed there were three gods that represented the three basic patterns of reality. Countless variations in different measures were possible, but each person was considered to be the one type he/she was most like. This type established the underlying root of his or her behavior, or driving forces. The other two served to pose conflict in the individual. The three categories were Jehovah, who was the wrathful god of vengeance, Lucifer, (often, but incorrectly confused with the devil) was the one responsible for the enjoyment of life, and Satan, the receiver of corrupted bodies. The qualities apparent in the individual associated with Jehovah are courage, self-discipline, ruthlessness, duty, purity, and self-denial. The qualities in the individual associated with Lucifer include success, greed, jealousy, gentleness, kindness, peacefulness, and harmony. The qualities in the individual associated with Satan include all ethics and codes of behavior, lunacy, physical indulgence, and violence. Christ was considered the emissary between all of these separate beings, and the traits associated thereof. He embodies freedom from conflict and fear, which in the end, is the reason for the downfall of man.

In the mid-1970's, this sector of the Process Church of the Final Judgement faded away. However, some believe that members still exist deep in hiding, and may be responsible for some fires and shootings in Long Island, N.Y.. Strange events such as these occur near or around de Grimston's birthday, October 8. The de Grimston's are thought to be living there.

The Process Now

The similarities to the original Process Church lies mainly in the unchanged belief in the importance of finding your inner self sans what society tells you. Both also believe in the concept of open sexuality as a way to free your inner being. The main difference, as stated before, is the dropping of the religious aspect. It is now considered an obstacle that gets in the way of true enlightenment, and therefore unnecessary. This is why The Process refuse to pigeonhole themselves as a religion. It is more of a freedom movement than anything.

The Process believe in a system of "functional, demystified magick", or magick contained within the untapped human psyche. Through this source, one is supposed to find their true purpose. The enlightened person will find that society does nothing but bind our minds and our creative beings.

Some of the techniques employed by Process members to get in touch with their true selves is trance-induction, dance, and chant. The Process also believe that during orgasm, our potential for using magick is at it's peak, fitting into the definition of libido in Jungian psychology. Hence, there is a heavy emphasis on sex, not only for it's magickal capabilities, but it's stigma to the rest of society. The Process believe that authority purposely makes society feel guilt in relation to sex as another method of control.

Members have also stated the following facts about the doctrine of the new Process:

"Basically, The Process as a 'system' is an expression of the ideas and methods of all the individuals involved."

"The Process is about setting change into motion NOW. It's about questioning authority NOW. It's about releasing the social function of subjectivity from the doghouse."

"Involvement with The Process can stem from an interest in investigating the potentialities of the brain: knowledge has been massively suppressed by those in Power."

"The Process is an energy, fueled with fiery Individuals

"You have met Processeans all over the world, talked with us, bought a book or a magazine. And you have written to us from all over the world. And a great many of you have asked, 'what does it mean to be a Processean?'"

"If you follow the teachings of The Process, you are already a Processean."

"A Disciple of the Unity lives by and promotes this basic principle in the world. And all of the teachings of The Process are calculated to help him towards this end."

"You are now a Disciple of Christ, the greatest and most challenging work, the [resolution] of all conflict in the world of men towards the reconciliation of opposites."

"A Processean carries the Message of Unity into the world."

"As a messenger you are entitled to wear the uniform of The Process at all times, and the scarlet symbol of Satan together with your Initiate's Cross of Christ to represent the Unity."

who want change"

"Thee aim ov The Process, through practical experimentation, is to extract thee core ov truth running through all"

"Fundamental to thee work-

ings ov The Process is thee belief that great physical force/energy is released at thee point ov orgasm, and that this, if channeled, can effectively 'make those things happen' which will bring you closer to your ideal self."

"The Process is a group of people who together, and individually, work to combat any form of personal restriction."

"The Process is a lifeline ov magickal people aiming to

change society for thee better through thee magickal transformation"

"Ov every organization, The Process comes closer than any to thee ideal ov freedom."

The Process Cross

The Process Cross is meant to be used as a symbol for

unification and freedom. There are as many different meanings for it as there are stars in the sky. That's the point. It can be as individual as all of the members, but still

remain a constant. The most interesting explanation of it was that the vertical beam represents the individual, and the three cross-bars represent past, present, and future, bottom to top respectively.

The Number 23

The number 23 is another unifying symbol in that it always seems to present an exception. This relates directly to the idea that everything is an individual. Everyone is a number 23.

The Process have their beliefs surmised in the Eight Laws, which are as follows:

- 1.) Life is suffering
- 2.) The origin of suffering is egoistic craving and attachment.
- 3.) There is a way to the cessation of suffering.
- 4.) This way is the Eightfold Path:
- 5.) Right Understanding
- 6.) Right Thinking
- 7.) Right Speech
- 8.) Right Attitude
- 9.) Right Livelihood
- 10.) Right Effort
- 11.) Right Mindfulness
- 12.) Right Concentration

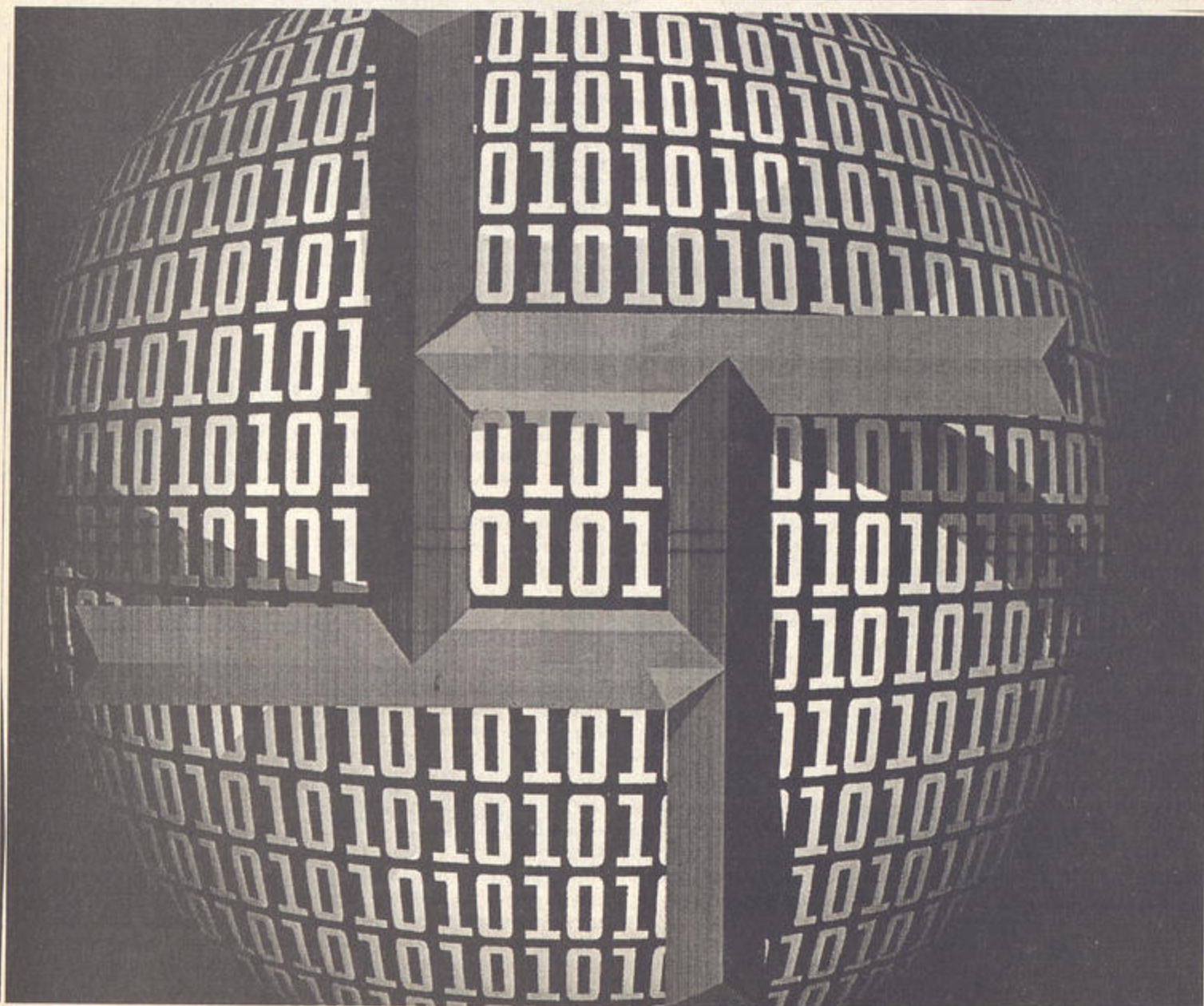
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pigface

By KYron

Never accuse Martin Atkins of not working hard. Starting in England in 1979, in the notorious post-Sex Pistols group PIL, Atkins has been part of over half a dozen bands that today are still making their marks.

From Killing Joke to Ministry, Atkins has been through it all. The run-through has not been completely pleasant. In retaliation, he erected his haven from the media, Invisible Records, under which one of the most prolific and experimental sounds in the industry has been able to thrive: Pigface. A significant loss of money on the last Pigface tour threatened the existence of subsequent tours and even the financial stability of Invisible Records itself. However, at the time of this interview, Atkins was just ten days away from a ten date tour and anxiously looking forward. Despite limitations, whatever they may be, Pigface always manages to go on. The shows never cease to be festivals of musical spontaneity. Whether a Pigface member is playing a guitar or a bathtub, the resulting chorus remains central to the Pigface vibe. Pigface and Invisible Records still manage to be one of the few places where idealism and realism can walk hand and hand. Genesis P-Orridge, Ogre, Atkins, and Mary Byker really are all friends. The resulting music is, therefore, the brainchild of many a devoted member. Pigface is not about erecting borders or definitions, and is not, contrary to popular belief, the industrial 'supergroup.' Pigface is about freedom of expression in a music industry where expression, unfortunately, is neglected.

IN: The story that I have heard goes something like this. During Ministry's "The Mind is a Terrible Thing to Taste" tour, you decided that there was a lot of wasted talent recreating the same songs each night on stage. So, you got everybody together and Pigface was born. Is this it?

Martin: Well, the way you just described it implies more dissatisfaction with the Ministry tour than there ever was. It was a really wild tour. When people used to ask me who put Pigface together, I used to say Al Jourgensen put Pigface together because it brought myself and Bill Rieflin, Chris Connelly, Ogre, KMFDM, Paul Barker, and fuck knows who else together. Looking at that tour in a different way, we were a Ministry cover band. In a twisted sense, in some really disgusting parallel universe, we were a Ministry cover band. That's kind of twisting it to it's fullest twistedness. I just remember wondering what would happen if we were all in a room and somebody said, "Okay! Do

something else!", so we decided to. Actually, Bill Rieflin and I decided to. We used to warm up for about twenty minutes in another room. We had to go in another room because the noise of our drumsticks on the practice pad annoyed everyone so much. So, obviously, you can't stand next to somebody warming up with drumsticks without talking. And that's where the idea of Pigface was born. So, you can either credit Al Jourgensen with the idea or for bringing everybody together, or myself and Bill Rieflin.

IN: Would you describe Pigface as composing music or decomposing music? Perhaps both?

Martin: Yeah, you would have to say, "Perhaps both." I think it's a communication device that everybody involved in is fairly relaxed about. I think that's very cool. I like the fact that we can put stuff out and it's no big deal. Like Washingmachinemouth. It was like, "Hey here's an hour's worth of mixes and stuff." No big deal. I think it makes things more inti-

mate that way. People can just call up the studio and be on the next Pigface album. I think that's fucking great. I am hoping when we go out, I'm going to meet like twenty people who are on the album. How cool! "Hey! It's me. I'm on the album. I'm the guy that said, 'fuck the internet!'" I think that that's really great. It fuels me when we still continue to do the things we're supposed to be doing, which is breaking down the barriers and challenging everyone including ourselves. I think that's the coolest thing.

IN: It almost seems that Pigface's remix projects are just as important creations as the original songs. Any comments?

Martin: Yeah. I can't speak for the Skatenigs or Psychic TV or Jason McNinch, but the mixes I was involved in pretty much took five times longer than the originals. The "Fuck It Up" Remix, I spent three days just editing the phone calls together before I even got to the music. That was two weeks of twelve and fifteen hour

days. I consider each Pigface release as important as any other Pigface release. That doesn't mean that they are all hugely important. It just means that they're all Pigface releases, whether that means it's a new album with a new bunch of people or a complete re-interpretation. There is no yardstick for level of involvement or level of intensity. They're all nurtured and cared for. It has Pigface's name on it and it has my name on it and it has everyone's name on it.

IN: How do you balance between live Pigface and recorded Pigface?

Martin: I don't. We just go about our business. It's not like there is a plan. If somebody says during this tour, "You know? We should really be in the studio." I will say, "All right. Maybe we will book some studio time in London." It just evolves. It just IS what it is. You hope that by leaving this up to the moment you don't blow the chance that something [will happen]. If we all decide to go into studio the Friday we



DIRK FLANIGAN • MEG LEE CHIN • CHARLES LEVI • OGRE • MARTIN ATKINS
MS. CHRISTINA PETRO • BOBDOG • MARY BYKER • CHRIS MACKIE

are in London with the guys from Scorn or whoever, then you hope that a studio is available somewhere. You hope that you don't blow moments by lack of planning. I think that I have seen more moments blown by lack of planning.

IN: What is the current line-up?

Martin: Andrew Weiss, Charles Levi, both on bass. Just me on drums this time. Chris Mackie from Evil Mothers is running samples and singing. Bob Dog, the original guitarist from Evil Mothers, is playing guitar and sitar. Christina Petro is belly dancing. Mary Byker is coming over from England along with Meg Lee Chin. Both were on the last tour. Ogre is doing the whole eight or nine shows. Genesis is doing Philadelphia and New York. Chris Connelly is doing Chicago and probably one other show - we don't know which one. Geordie might do one show in England and the London show. Sheep On Drugs is open-

ing the London show. Circus Apocalypse is touring with us as part of Pigface. They sew their mouths shut and hammer nails through the side of their heads. Dessau are opening up. Dirk Flanigan is singing as well. There's like seven vocalists. Jim, our faithful assistant, is in the back shop repairing our inflatable dingy.

IN: So, you haven't taken a drink in two and a half years?

Martin: I try and mention it because I read so much shit. I just read a Ministry interview in NME, it was a disgusting waste of paper glorifying the use of crack. It's like, "All Get a new line! Get a new schtick!" The idea of consuming to excess and still standing in the end is lame. I mean, it started with alcohol and bushmills and "yaaaah." Then heroin and now it's crack and it's just fucking pathetic. The logical conclusion of it is death. So I just try and mention once in a while that I have struggled with alcohol and have

for a long time. Just so there is somebody out there with a different fucking plan than self destruction and stupidity.

IN: What do you use to stay off alcohol and on to something more life affirming?

Martin: Fear. Fear of being a hopeless drunk. The record label and the responsibility I have to myself and the label and all the artists on it is a really good reason. Fear of losing three years. I was at Jeff Ward's funeral. It was an open casket funeral. A friend of mine had just died in New Orleans and I called Al Jourgensen up to say, "Hey, did you know that our friend died in New Orleans." He was like, "Yeah, that makes two." I'm like, "Oh yeah, two." And he mentioned somebody else who had died. So that made three. That's was the point where I said, "Fuck this!" My drug heyday was in the early eighties when I was in PiL. I was on prescription speed. I was an intelligent guy. I wasn't

wandering around, getting busted for stuff. I had a doctor in London prescribing me stuff, so I could fucking sit on a plane with a bottle of speed. We were just fucking maniacs. I am fairly lucky to be around, I suppose. But having survived that, I've always been a heavy drinker. It's just time to stop and get on with everything else. So, in a way, I just work a lot. I have that addiction.

IN: There is so much that Pigface has done, what hasn't Pigface done?

Martin: Become boring. There should be some kind of award [for that]! They give awards for consistency! Whatever the fuck. I was talking to somebody the other day. I said, "I've been in this business since 1979 and I am excited and happy as a fucking 12 year old about this upcoming tour." How many people can say that? You want to talk about success in real terms, success is not Skinny Puppy signing to American and spending three quarters of a million

dollars on an album. Ask anyone in Skinny Puppy, the ones you can still ask, do they feel successful. I don't think that experience made them feel successful. Success is being able to do what you want when you want to do it. So Pigface has continued to just mutate and evolve. The second it becomes retrodden and retrofitted and regurgitated, halfway through that tour, we will

for everybody to stop rehearsals and take equipment down to this record store. I was like, "Hey, wouldn't this be a nice break for everybody if we hired this mariachi band!" So we did!

IN: I thought maybe you might want the mariachi band to tour with you, maybe open for you.

Martin: Maybe sometime. We've had bagpipes. The belly dancers are really

industrial supergroup.

Martin: What is industrial? I thought industrial music was the new brave frontier of music, and it seems to be becoming the drum machine clang electronic stuff. If that's what it's becoming, than industrial music can fuck off! I have no interest in having anything to do with it. If it continues to be challenging and exciting and left-field and right-field and not

an increasingly narrowing corridor.

IN: You were once quoted in saying that if you were interviewed by Rush Limbaugh, you would hit him over the head with the microphone. What would you do to Newt Gingrich?

Martin: That's an interesting question. [He's] affecting us right now because the US Embassy in England is closed [this was due to the fact that the US



come home. It will just stop.

IN: Will we ever see the mariachi band again?

Martin: That, on the face of it, is just kind of a strange thing to do. What that said was, "Look! This is Pigface!" That was still a Pigface in-store. We were there, and we chose to present some mariachi music to people simply because it would just be really boring to all of us to do an acoustic version. I just decided it would be a drag

cool. We had a cello and a harp in New Orleans. All kinds of different stuff. It's been really great. And it's not like this is not the stuff that goes on while we are still at the hotel, with somebody on a cellular phone like, "Okay, mariachi band's over. Bagpipes are off in five. Get ready." We're all there watching this, because it's part of our experience, too. It's a part that enriches our lives.

IN: That's what I love about Pigface. It is NOT an

afraid to be country-western and bagpipes and all of those influences. If you listen to the drum beat of "Insemination," it's a Celtic rhythm. It's just re-interpreted on a four drum kit. I play that on a baran, the Irish drum that I have. If industrial music and fans of industrial music don't want to listen to different sounds and embrace them, then they can fuck off because that is where we are headed. We are broadening our horizons, not walking down

Government had shut down during the budget crisis in November -Ed]. That's something we are dealing with in order to make this Pigface tour happen. I have a feeling that there is nothing I could do to Newt Gingrich that will be any worse than what he will eventually do to himself. I think that, left to his own devices, that man's pomposity will fucking completely inflate and fuck himself in the ass. I think he is fucking gone.

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Accidental Orchestra - Colon (Tone Casualties) To paraphrase a famous saying, if you don't like Accidental Orchestra's music, wait a minute. Of course, by that I mean this album evolves through many different sounds throughout its course, and part of it will probably appeal to just about anyone with a taste for the experimental side of things. Although the whole release has a theatrical soundtrack feel to it (with the theatrical side being a bit more prominent), the music ranges from experiments in sample manipulation to organic-sounding synth marimba/oboe duets, to bizarre industrial factory rhythms, to eerie moments of quiet contemplation. There is a lot of ground covered here. The mix of real and synthetic instruments is perfect throughout and the live drumming is a constant reminder that this is the offspring of a performance group, not a sequencer demo track. (Tone Casualties, 1258 N. Highland Ave., Hollywood, CA 90038) [Shear]

Acumen - Transmissions From Eville (Fifth Colvmn) Fifth Colvmn has once again struck a hit with this debut from Chicago's own Acumen. An incredible album, "Transmissions" combines some really incredible programming with harsh, aggressive guitar work. I have to say though, I'm pissed at these guys for using many of the same samples which I wanted to use in my own music. Oh well. The first track "Matador," which was one of the two Acumen tracks featured on the FCR's "Frenzied Computer Resonance" sampler, is heavy, dancey, slightly tongue-in-cheek, and really cool. My favorite song on this disc is "The Worms," which begins with a beautiful sample from an epic episode of Aeon Flux, the one which depicted the tragedies of a futuristic war, as well as what I think is a drum sample from "Rodent" by Skinny Puppy, but it could just be a standard pre-processed sound. Acumen definitely have a tight grasp on their own style, maintaining a sense of humor and balancing it with the intensity of their music. Vocalist Jason Novak defies comparison to anyone who has come before him. Other key selections from "Eville" are "Anchorite" and "F.W.M.," a song slightly reminiscent of Non-Aggression Pact, and the depressing-as-shit "Father in the Wall."

Acumen will, indeed, as their press kit says "open your mind...and blow it." (Fifth Colvmn, PO Box 787, Washington DC 20044) [Leech]

Amen - Slave (Drag-U-La) Amen is not industrial, I have no idea why they sent their CD to IN. They are hardcore, misanthropic thrash trash, all shock value and no musical appeal. This is the worst disc I have heard in a long time. What a waste of postage. (Drag-U-La Recordings, PO Box 56292, Sherman Oaks, CA 91413) [Richard Allen]

Apparatus (Re-Con) Fortunately for Apparatus, their status as North Carolina's only signed industrial act is no deterrent from their music. This is a stylistically diverse and impressive effort. These Southern boys waste no breath and hold no prisoners. Pursuers of the now-widespread guitar-and-electronics hybrid sound, they succeed where many have failed at keeping a sufficient balance between the guitar and the keyboards. Their sound is gritty and realistic, with even the vocals coming across with little effects and a harshness unlike many of the major industrial acts on the market. The griminess is not guitar cranking glam rock or power chords. Much to the contrary in fact, as Apparatus manages to keep a steady hand at not over-using guitar heaviness in slower songs like "Hell's Home." Occasionally, Apparatus are hampered by roughness in the vocals. This, however, doesn't seem to be much of a problem, considering general feel. Subsequent albums will certainly polish out whatever slight rough corners this band has. In the meantime, this is an impressive first album and worthy of checking out by anyone interested in guitar/industrial hybrid. (Re-Constriction, 4901-806 Morena Blvd., San Diego, CA 92117-3432) [KYron]

Arcana Obscura - Delusion (Consequence/Discordia) "Delusion" is a moody, subdued, unified industrial project. 19 songs are included, a mixture of instrumentals and vocal tracks. The lyrics reflect man's search for meaning and hope in a fragmented world. Musically, there is some resemblance to Gracious Shades, the sound is dark and foreboding, the notes struck low on the scale. Synthesized bells lend many tracks a gothic tone, vocals

are sometimes whispered, sometimes gruffly shouted. One could easily dance to this album, but most will be compelled to sit and listen. If you have ever doubted the cosmic design and yearned for answers, you will find in "Delusion" a welcome friend. (Consequence, Dingbach 3, 83139 Sochtenau) [Richard Allen]

Aricebo - Trans Plutonum Transmissions (Com-Four) Samples recorded by NASA of such cosmic activities as supernova explosions, radio galaxies, background radiation, and countless other sources to create soothing, atmospheric soundscapes that are every bit as stellar as their origins. Among the various odd, echoey noises, subtle synth parts occasionally appear and disappear without ever sounding intrusive. Simply put, Aricebo has captured the bleak vastness of the universe and packaged it on a compact disc. For once, an artist has provided an album of music that is every bit as interesting as the concept surrounding it. (Com-Four, 7 Dunham Pl., Brooklyn NY, 11211) [Shear]

Artefakto - Tierra Elctrica (Opcion Sonica) When you think about electronic music, Mexico probably isn't the first spot on the map that comes to mind. This incredible release might change your mind. Analog devotees to the hilt, Artefakto's music has an icy, skeletal feel to it that seems to be missing from most current releases. In this alienating mix of burbling resonance and spacey sweeps, one can hear the strong echoes of Kraftwerk (especially on the title and final tracks), Clock DVA, and Lasseig Bendhaus. Though most of the tracks on this release are purely electronic, a few add the heavy guitar sound du jour low in the mix, slightly reminiscent of KMFDM, although infinitely more creative. The distorted vocals are mostly in Spanish and have a good rhythmic quality to them that meshes well with the simplistic drum machine grooves. While they are undeniably minimalist, the songs here provide plenty of variation and every sound is perfectly placed in the mix. Most minimalist bands grow tedious quickly, but the few that have mastered the form (of which Artefakto are certainly one) give the music a great quality that can't really be explained. I really

can't say enough good things about this album, so while I'm trying to think of more, do yourself a favor and buy this disc. (Opcion Sonica, SA de CV, Tamaulipas 125-23, Col. Condesa, 06140 Mexico D.F.) [Shear]

Astral Body - Aural Belt (Minus Habens) Perhaps I am not completely up on what exactly to call this type of music. In my perhaps uneducated opinion, Astral Body is the cross between space rock and atmospheric music, if such a category could exist. Whatever category Astral Body falls underneath, I found Aural Belt to be enjoyable. Although at times simplistic (it is the listener's choice whether to use the term simplistic or minimalist), it does carry within it a great deal of freshness in sound experimenting. Astral Body does not repeat the same song style over and over again on this release. Each track has its own structure and merit, and although the disc itself is much more suited for continuous background play, catchy nuances are discernible. Certainly fans of atmospheric space rock will want to pick up this disc. Whether or not the average electronic music listener would be interested, however, is largely dependent upon personal preferences. However, I, for one, found the entire disc to be very soothing. My personal favorite track is "Spiritual Immersion." (Minus Habens, Via Giustino Fortunato 8/n, cap 70125 Bari, Italy) [KYron]

B-Tribe - Suave Suave (Lava) B-Tribe burst onto the dance charts last year with "Fiesta Fata", a Deep Forest-like album of mid-tempo dance crossed with flamenco guitars and the same pan flute sound made famous by Enigma. For their sophomore release, the Barcelona Tribe of Sousters has added a female vocalist and homogenized their sound. The unfortunate result is a formulaic new age club album boasting little international authenticity. Only on "Yo Quiero Todo" does the group show signs of the fun spirit that characterized their debut. Further proof that success can lead to complacency. (Lava Records, 75 Rockefeller Plaza, New York, NY, 10019) [Richard Allen]

Bacchus Jihad (First of the Day Productions) Bacchus Jihad are a two man outfit from Grand Rapids, Michigan who describe their music

as techno-industrial with world beat influence. I found this seven song EP to provide little more than early 80s sounding synth pop. There are modern industrial elements present in Bacchus Jihad with the use of samples and very limited amounts of traditional rock instrumentation (that this society can't seem to function without), but the music and especially the vocals are extremely weak. A band's music does not have to be aggressive to be good, but we all heard most of this stuff ten or fifteen years ago. This music falls into the same mold with bands such as Erasure and Red Flag, at times somewhat heavy in sound, but mostly weak. (First of the Day Productions, PO Box 8591, Grand Rapids, MI 49516-8591) [Scott Wilkins]



Battery - NV (COP) Let's face it. Most American electro sucks. The guitar thing we've got down, but I personally don't really like the guitar thing. I'm a big electro backer. Battery is not a part of the crappy US electro offering. Battery puts most bands, anywhere in the world, to shame. Totally original and amazing, touching on a variety of styles, yet still melding them all together into something wholly theirs. Have you ever heard a band that could do a Depeche Mode cover? (Bigod 20 excepted, of course.) Battery can. Isolationist ambient? <http://www.wastedatime.com/spite>. The dubbed remix of "Pax Neurotica," their dancefloor smash of last summer, is cool and percolating - a remix with purpose. "Go" is included, supposedly for posterity, along with a remix; and there are numerous breaks of noise and chaos which bring the album together as a single piece of work. The highlight, however, is "Manipulator." Maria's vocals, which have matured markedly over the last several releases, reach their nadir here: the quintessential fury of a woman scorned set to the soundtrack of deep pulsating bass and tumultuous percussion. Battery is a totally essential addition to any supposed purveyor of electro-industrial's collection; indeed, it should be the centerpiece. Music for the next millennium, this is a brilliant release that cannot be pigeonholed, categorized, or boiled down to a formula. A must. (COP, 981 Aileen St., Oakland, CA 94608) [Kirby]

Best of Mind / Body (Fifth Colvmn) The sounds of the Internet packaged on a handy little compact disc. If you've ever wondered what the person on the other end of that rec.music.industrial post sounds like, here's one way to find out. This "best of" CD draws material from Steve Boswell's previous Mind/Body compilations, previously only available through the Internet. These compilations of mostly unknown Internet

musicians met with a good response and helped give badly-needed exposure to some up and coming talents. This particular comp consists of over an hour of these tracks, most of them inhabiting the more experimental regions of industrial music. If you're looking for Electronic Body Music, look elsewhere (although Machinery's Snog does appear here). This is for people seeking out experimental with hair on its chest. One of the earliest highlights is Trance's "Vicious Circle," which creates a menacing atmosphere with hushed, almost P-Orridge-esque vocals over a bed of subterranean rumblings while a siren wails eerily in the distance. Surgery Tomorrow's "Shit All Over You" takes a cool, almost Skinny Puppy-like beat and muffles it behind a wall of mud-soaked distortion, buzzing, and barely audible movie samples. In case all this audio angst and despair is too much for you, the Evolution Control Committee comes about halfway through the disc with the comic relief of "Industrial Polka" which takes polka, adds some clanks, and overlays a track of almost-annoying, but humorous vocals reciting lines about (what else) industrial music in a bad German accent. (Favorite line: "Thanks to Blix Bargeld I'm a different kind of mensch.") Things soon get dour again with more tracks of Excedrin-strength noise. The aptly named Noisia contribute a rambling track of what sounds like a synth regurgitating its wavetables and surprisingly comes out sounding vaguely like a free-form jazz improv. To provide another buffer, Ipecac Loop contributes his subdued "Clusterfuck" which sounds like the score to a film never written and doused liberally with periodic intrusions from loops of distortion and noise. Towards the end, even techno is represented here with Cyber 6's resonant, trancey "Spaceloop." Overall, there is a lot of thoroughly challenging music here from a wide variety of underground artists. If your ears and your speakers survive the experience, you'll be a better person for it. (Fifth Colvmn, PO Box 787, Washington, D.C., 20044. Fifthcolvmn@cyberden.com <http://www.cyberden.com/fifthcolvmn.html>) [Shear]

Birmingham 6 - Policestate (Cleopatra) This is the 12" single for the song "Policestate," which contains three different versions of that song, plus two different covers of KMFDM's "Godlike," as well as the self-titled cut, "Birmingham 6." All of the mixes on the album are hard and fast, bordering on techno. It is no surprise then to find that thanks was given to Jean Luc De Meyer of Front 242 fame, and Paul Green, both presently of Cyber Tec, considering their sounds are very similar. In general, the original music on this record is rather mainstream, mundane and cliché. The KMFDM cover is sort of jumping the gun a little since the original version isn't even out of club playlists yet. That wouldn't be an issue if the conversion was radically different or inventive, but sadly, it isn't. I found this record rather disappointing as a whole. [KC]

Black Rain - 1.0 (Fifth Colvmn) Black Rain's 1.0 is the soundtrack for two projects based on the writings of William Gibson: the Neuromancer audio-book and the film Johnny Mnemonic. As you might expect, 1.0 is background music for a futuristic

world of technology and darkness. Pieces range from techno-instrumentals ("Biotechno 1 & 2") to dance-industrial ("Brain Drop" and its remix) to a guitar-based piece ("C-Factor") that doesn't seem to fit in with all the electronics. Though I've never seen the film or heard the audio-book, I can imagine that these pieces would fit well with Gibson's vision of the future. Interesting as background music to chill out to or as something to actively listen to and participate in. (Fifth Colvmn, PO Box 787, Washington DC 20044) [nanette]



Body Clock - Grip Life (None of the Above) Well, the new label None of the Above have certainly struck gold with this album created by Chris Moriarty of Controlled Bleeding and Skin Chamber. Body Clock is a hard, hard, bloody mess. Chris is in rare form on this release, his trademark gut-wrenching scream heralds the coming of a new age of darkness for the New York industrial scene, maybe None of the Above will manage to revitalize the dead city. Songs like "Torturous World" tell the story of a man wrought with pain and anger, while his tenderness is revealed in the dancey "Churn." This album is perfect for promoting schizophrenic behavior, with jaw-breaking mood changes within the songs; "Hatred Thoughts" being a perfect example of Moriarty and crew's collective insanity, going from a raging, shrieking howl to a numbing drone of honey-coated harmonizing in the flash of the heartbeat of a man jumping off a bridge. Not a band to take lightly, Body Clock will smash your perceptions, and you'll thank them for it. (None of the Above, 230 Middle Country Road, Centereach NY 11720) [Leech]

Children On Stun - Overland (M & A Music Art) This promising new band has been gaining a lot of recognition with its LA-based label, Cleopatra. It all started with Tourniquets of Love's Desire, an album that was produced by Porl Young (Rosetta Stone). It seemed like Porl was full of fresh ideas, since the ancient Rosetta Stone tablet never utilized this energy. And Tourniquets came out explosive, with new and old ideas. A sound influenced by Red Lorry Yellow Lorry and Altered States. Now, they release an eight-track Swedish import that remains explosive and becomes a bit more of a dance number than Tourniquets. Overland also has a noticeable aged writing style, and the capability of each track carrying this album to stunning heights. A must for all fans of the domestic release. (M & A Music Art, Simrishamnsgatan 20A, 214 21 Malmö, Sweden) [NF]

Chronic - Now Honest (Church Street) This is the sort of CD that makes a club DJ the envy of his

patrons. A trio consisting of J. Bennett on synths/programming, intelligent vocals by G. Brisben, well-placed guitars by D. Smith, and drum machine, these seven tracks will be well received in clubs that play a range of electronic music. "Decadence" is a brilliant club track, having undeniable vocal appeal, searing keyboards, and an occasional rapid-fire staccato rhythm that makes electronic body music proponents breathe. "Mistake of a Lifetime" is similar in theme to Nitzer Ebb's "Ascend," but the vocal approach is more subdued but no less diplomatic. The original version of "Enemy of Suicide" could be on a Contagion album, but the remix resembles Bigod 20's "America." The beat is crisp, samples are highly relevant, keyboards appeal to your sympathetic nervous system, and the ever-changing percussion suggests a familiarity with Front 242. This band knows how to edit. The remaining three tracks are less aggressive, rather like Click Click. A masterwork for exponents of NIN, DM, Xymox, Duran Duran ("Planet Earth"), Moev, and anyone who dances to introspective lyrics and finely crafted synthetics. (Church Street, PO Box 2654, Iowa City, IA 52244) [NA]

Clay People - The Iron Icon (Restriction) When their debut, "Firetribe," hit stores a few years back, Clay People were at a point in industrial evolution that could be considered moderately original. Since that time, every ball licking speed metal band has gone out and hired keyboard players or purchased samplers. Some folks like to call this "P69S" or Psalm 69 Syndrome, a disease which followed Ministry's love for hard metal around the world and then some. Now we're in the midst of 1995 and this tech metal headbanger stuff is all the rage. Where do Clay People go from here? The answer to this is simple: more keyboards, more programming, more drum machines, and more sequencing. In essence, someone lit a fire under this band's ass and technology was the result. The guitars are still there, the in-yo-face vocals are still around, but this band seems intent on making the dance floor their next pillage victim. Listening to this album is the musical score to getting your head flushed down a filthy toilet at Taco Bell. It's abusive, disgusting, and offensive as all hell. Look forward to hearing "Victims" quite frequently in your clubbing future (dance floors that is, not baby sea otters!). (Restriction, 4901-906 Morena Blvd., San Diego, CA 92117-3432) [AJ]

Cleaner - Industrial Strength EP (Interface) Judging from the press photo, these guys took TGT's "Revo" video a little too seriously...but if gas masks and goofy paramilitary gear is your thing, more power to you. Musically, this quartet mixes heavy drum beats with a hip-hop feel, bare-toothed guitar, and electronics with the result sounding not unlike Sister Machine Gun's recent output. The EP consists of several very competent, if similar tracks, but the highlight is their virtually unrecognizable deconstruction (actually, there are three different versions here) of George Michael's "I Want Your Sex". (Interface Recordings, PO Box 22086, Ft. Lauderdale, FL, 33335-2086) [Shear]



Coldwave Breaks (21st Circuitry) "Guitar-electronics-industrial-metal-dance". Oh grand, I thought. What have I gotten myself into? Another compilation of Ministry-wannabes and metal bands with drum machines. Great, great....

OK. Every now and again we must admit that we've judged something prematurely, and I certainly have with this compilation. While assuredly not being a guitar person, I must admit that this compilation of electro-metal mania is pretty darn good. Chemlab starts things off with the demo mix of their new track "21st Century"....uhm...fairly good, but work on the production lads!

Other highlights include Gracious Shades, who offer "This Blackness" from their new full-length "Aberkash"; ex-Contagion members Pinch Point enter with "Stronghold," a completely massive track that makes them a trio to keep an eye on; Some More Crime's "Der Tod Ist Ein Mesiter Aus Deutschland" is a great intro to that wonderful outfit for those who haven't heard them, samplemania with raging guitar warfare; a stripped and re-worked version of 16 Volt's amazing track "Skin," disturbed and de-arranged by Hate Dept, suggests good results for the rumored 16 Volt/Hate Dept. EP; Out Out, who we haven't heard from (other than his RAS DVA track) in 2 years, emerges with the aggressive onslaught "E&E"; and Steril, with their non-album track "Overgod," as good as anything they've ever done, and far better than a lot of things they haven't! Similar to "Caestis Index" but with elements of "No Remission"; a sure dancefloor smash.

Sigh. So maybe guitars do have some use after all... (21st Circuitry, Box 170100, San Francisco, CA 94117) [Kirby]

Confront James - Just Do It (SST) Not having heard anything Greg Ginn had been doing since his Black Flag days, I was surprised by this seven track mini-album of remixes. Operating in a noisy funk mode which incorporates sampling(!) and danceable beats(!!) throughout, Confront James defies comparisons to other bands, although Pigeon Jim sounds vaguely like a hybrid of TKK, Joy Division, and some other band you've never heard of. Each of the tracks sports a different sound, but they all revolve around scratchy guitar tracks, danceable beats, occasionally sampled-sounding electric bass, and Richard Ray's bizarre vocal stylings. Early Wolfgang Press have done things in this general style, but none of them have really sounded like this. Recommended if you're looking for something different to clean your ears out between thundering electro tracks. "Lift your head up to get an earful of piss," chants the opening

track. An earful of piss never sounded so good. (SST, PO Box 1, Lawndale, CA 90260) [Shear]

Construction No. 009 - Comp (Arts Industria) This compilation is by the very same people that bring us Arc magazine. As a whole, the album brings a plethora of relatively unusual music to the listening palette. The album contains some very diverse music by noise bands such as Skeleton Key and 31337 Dub Destroyer. sound collage, randomness, and good ol' fashioned white noise make up the bulk of their music. There are some relatively "peaceful" songs on the album as well, by bands such as Black Dahlia and Thine Eyes, covering the Goth sector of this spectrum. My personal favorite cut on the album would be "The Verge" by Arts Industria's own Ken Holewczynski, (by no coincidence) and his band Signal to Noise. It's a beautiful concoction sounding a bit like Cabaret Voltaire, with the missed strains of a Yamaha DX7 sounding in the background. (Arts Industria, PO Box 4142, South Bend, Indiana, 46634-4142) [KC]

Controlled Bleeding - Dub Songs from a Shallow Grave (Com-Four) And I thought they had done it all. Showing us yet again why they are THE most versatile band in the scene presently, Controlled Bleeding turn their talents towards the dub scene. This, however, is not the type of dub you're used to. Instead of taking a reggae sound, Controlled Bleeding has opted to simply embrace the production techniques of dub (crazy delay times, floor shaking bass) and apply it to what more or less amounts to a rock record, albeit a weird one. This weirdness comes mainly from the vocals which fit into the style of their more gothic/medieval works like "Songs from the Ashes" with the low gothic voice layered with a more operatic layer an octave higher. With this said, I have to admit I didn't find the mixture particularly appealing. I guess I just find the band's more extreme side a little more interesting. My advice would be to wait until the band's next release, which must surely be a country and western polka album since this is about the only genre they haven't mastered at this point. (Com Four, 7 Dunham Pl., Brooklyn, NY 11211) [Shear]

Coptic Rain - Eleven:Eleven (Dynamica) From the self-professed purveyors of "Metal-Hacking-Industrialism" comes the latest offering of Slovakia's Coptic Rain. This outing is decidedly more metal than the last Coptic Rain release, "Dies Irae," which featured more unprocessed female vocals and a greater emphasis on the beat. However, for all those out there that think Chemlab is far too wimpy, Coptic Rain is here for you. Undulating synth basslines as good as anything Cubanate's done compete with thrash guitar and drum structures over which a thrice-distorted femme slaughterhouse vocal is spliced...highlights of this record including "Unseen-Untold," "The Moment," and the unforgettable cover of the Virgin Prunes classic "Sweet home Under White Clouds," which alone is worth the price of admission. (Dynamica c/o CBM Inc., 8721 Sunset Blvd., Hollywood CA 90069) [Kirby]


Crawling With Tarts - Operas 3 and 4 (ASP) This is, without a doubt, one of the most strange compact discs I've ever heard. I speak from experience, having heard some of the most bizarre compact discs available. This is the only band I have ever heard who actually go as far as to sample a turkey. Hearing this album puts you in a mood that could only be described as wacky. There are two pieces on this compact disc. The first one has the turkey and the second one has a nice tribal beat. The first track also contains all sorts of strange bird sounds along with many other oddities that form a nice sound collage. If you like your industrial on the weird side, here's a recording for you. (ASP, PO Box 24908, Oakland, CA 94623) [cipher]

Crop Dogs - Wave Motion Gun (Round Flat) Punky hard rock with vocals that are a dead ringer for Ian McKaye's tuneless shouting in his Minor Threat days. Not bad, but not industrial either. (Round Flat, 63 Lennox Avenue, Buffalo, NY, 14226) [Shear]

Cubanate - Cyberia (Dynamica) This was the first release from the English duo Cubanate, coming out late in '94. They have since put out Antimatter as well, but I will focus on Cyberia for now. This is an almost physical assault of throbbing techno dance rhythms backed up against a wall by the super aggressive guitars and harsh, monstrously intense vocal rantings. Marc heals voice roils around a low growling scream. The music moves along a relentless course - a train engine barrel down on

you, again and again. Relentless pursuit. Oxyacetylene is a high energy, rat-a-tat beat with an excellent lyrical touch. When he screams "I'm gonna break you, I'm gonna make you pay," you tend to believe he will do just that. With your soul on the dancefloor. "Build" is a pissed-off piece wrapped around a slower rhythm. "Transit" has a very techno beat to it, sounding almost skeletal without the raw bleeding gums sound of Cubanate's guitar distortions. My personal favorite track is the slow, rhythmic "Human Drum," which brings forth images of barren, desolate places that were once jungles. The ghost of tribal whispers like a genetic memory in your blood. Driving, hard, slow ecstasy. Sexy, sexy vocals....sensual song. If you don't want to screw to this song, you're too damn normal. Cubanate has a distinctly English punk aggression as its base. Almost what The Exploited would have been with a technological bent and a few years on them. Cyberia peels the skin off your scalp like a huge sheet of sandpaper and forces you out on the dancefloor like a mad thing, to spill up your guts to feed the monster Cubanate. (Machinery 8721 Sunset Blvd. Hollywood CA 90069) [Misty Dawn]

Cult of Jester (Demo) First heard from by many of you on Arts Industria's "Construction No.009" comp released this fall, this demo gives us further insight into the one-man project's sound. The demo begins with "Master v1," the driving EBM track that appeared on the AI comp. "Master v1" sports a heavily synthesized sound with unusual death metal style vocals and somewhat humorous dialogue samples. The



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song is extremely catchy and memorable and only falls down on the production end with its extremely dry sound which gives it a slight "recorded in the bedroom" feel. Faring much better is "The Death of Cool," a heavy, almost electronic metal track that replaces the guitar with gritty synths and pounding drums. The first side ends with "Master v2," a thorough remix of the first track, which features a more danceable beat and some beautiful phased strings at the end. On the second side, Cult of Jester switches gears significantly and offers two instrumental tracks. "Soundtrack" is a pretty electronic piece heavily reminiscent of New Order's "Elegia," and "Opium," which treads into the darker sounds of Delerium with excellent, atmospheric samples and a watery drum loop to die for. Cult of Jester proves on this demo to be a very versatile band with a wide variety of interests. It will be interesting to hear what he does next. (Ed Finkler, 2211 Lakeshore Drive, St. Joseph, MI, 49085-1840. {efinkler@sun1.iusb.edu}) [Shear]

Current 93 - Where The Long Shadows Fall (Durtro) This disc is the first part of the new Current 93 album "The Inmost Light," which is being released in three parts. "Shadows" is definitely not a more-for-your-money kind of buy, retailing anywhere from \$12 to \$16 and clocking in at barely 19 minutes (if you count the silence). This release is a return to Current 93's earlier material a la "Holy Holy Holy" - tape loops with subtle ambience added. The loop in question is quite nice, although after 15 minutes one gets a bit tired of it, but Tibet's vocals keep things moving in a whispered fashion similar to "The Sadness Of Things." Pleasant, but no "Christ And The Pale Queens." More substance, please. (Durtro, BM Wound, London, WC1N 3XX England) [Kirby]

Cyber Axis - The Final Sign (Paradise Rising) Described as the album Front Line should have released after "Tactical Neural Implant," "The Final Sign" from the German duo known as Cyber Axis is one of the most intense albums I have ever heard. If you worship Front Line without the fecal guitars, then you will love Cyber Axis. The programming on this album is unmatched by anyone except maybe Bill Leeb, but even that is suspect at times. There is a hint of guitar on this album, but it's kept to a minimum, usually in the background. Cyber Axis are ready to destroy dancefloors and should be forced upon club goers until they accept this (especially in this country). When you buy the new Front Line, pick up a copy of this as well. (Paradise Rising, Wiescher Weg 99 D-45472 Mulheim/Ruhr) [Scott Wilkins]

Cybershadow (demo) I have often heard doom-sayers tell of the screaming death of electro. Undoubtedly, they were listening to this album. Rarely do I get riled up enough to make these statements, but this album falls into that category of music that would be better suited for Halloween window decorations than pumping out of the speakers. First of all, let's look at the title. Cybershadow. How and when do shadows become cyber? Is this a reference to Peter Pan or some-

thing? Peter Pan for the year 2000. Taste your destiny. Cybershadow. Second of all, Cybershadow's one man genesis, Jess McIntyre, has the grave misfortune of having marginally interesting synth lines overdubbed with his own vocals. Jess sounds like a beached whale pitifully floundering on the shores of the TV show Baywatch. Maybe the album would have worked as instrumentals. However, I seriously doubt it. Perhaps time will work its wonders on Jess McIntyre, turning his artistic output into something worth listening to. It is going to take better equipment and a better name. Don't hold your breath. [KYron]

Cyber-Tec (Fifth Colvmn) This is the long-awaited solo project from Jean-Luc DeMeyer of Front 242. Definitely has a lot of 242 influence in it with strong bass lines and very mechanized, hard-hitting percussion. This album, as apparent by the name, also has a lot of techno filtered in, following the natural course of this genre of music over the last few years. Strongest quality about this album, of course, would be DeMeyer's definitive voice. However, sometimes the album tends to become a bit redundant. It's substantial enough to dance to, but I don't know if I'd listen to it on my home stereo. (Fifth Colvmn, PO Box 787, Washington DC 20044) [KC]

Decadence: Netzwerk '84-'95 (Network) A five CD overview of the Vancouver-based label. This is a more chronologically based retrospective than Wax Trax's "Black Box". The first track on each disk is a multi-media cut that you play on your computer's CD ROM. The minimum hardware you'll need to run this program is a double speed CD ROM and a monitor video card with VGA 256 or thousand color. If you don't have any of this, just go out and buy it, because if you can afford to buy a \$70.00 CD, then you can definitely afford a high end computer. If you try to play track one on your CD player, you'll either get an hour of silence (which would get boring fast) or you'll get an hour of white noise (which gets boring after about ten minutes).

There is a lot of information on these tracks about the bands and about the label itself. It took me two hours just to go through three of the tracks, and that's without reading all of the bios. Hint: If you use the File Manager you can view just the videos. You can even freeze frame on your favorite Ogre pose.

The only disappointment with the multi-media programs is the shortness of the music and video clips, both are about thirty seconds long. The other problem is that most of the music and video samples are the same. You listen to the music sample, then you hear it again with the video or while reading the bios on the band. If the band has a long bio, or if you're a slow reader, the same thirty second sample can get a little annoying.

There are some nice surprises as well. Coming across a video and small bio on Front 242 was nice, but no mention of them in the CD part. Also, click on the eyes of Shiva for another added surprise. You can tell a lot of work went into this program, which is good, but then you realize that in two years, this will all be obsolete.

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years '84-'87," is hands down the best in the set. All your old faves are here. From Skinny Puppy's "Smothered Hope" and Severed Heads "Dead Eyes Open" to SPK's "Off the Deep End" and Tear Garden's "Ophelia."

The second disc, '88-'90, still has some of the older artists, like Skinny Puppy's "Texture" and Moev's "Yeah Whatever," but it also has newer, different sounding artists like Sarah McLachlan, Consolidated, and MC 900 Ft. Jesus. During this time, Nettwerk started moving toward other musical genres and away from the more industrial type bands.

On the third CD, '91-'93, the wide range of artists on the label made it almost too eclectic. Most of the artists that were on the last CD are on this one as well. The most notable change in direction for Nettwerk had to be signing the band Mystery Machine, a very straightforward guitar based band that sounds more like Sub-Pop than Nettwerk.

By CD four, '94-'95, it seems that Nettwerk has split into two different veins. One, Rap/Hip Hop groups like P.O.W.E.R. and Ambient/Techno like Delerium and Brainbox. The other, more mellow/folk music like Ginger. This is the only CD that doesn't have a Skinny Puppy track on it.

CD five has songs that have been released just this past year. There are even a few demos on this one. It seems that the more guitar-based, mellower bands have won out over the Hip-Hop groups. Sarah McLachlan ties Skinny Puppy with four songs each on the five discs. The only new band that sounds somewhat industrial is Papa Brittle, and only on the song "Stress Killer."

It's actually pretty good, with some good sampling and heavy guitar. The set ends with our old favorites Skinny Puppy doing "Grave Wisdom."

Something tells me that if Skinny Puppy had left the label early on, there would be no Nettwerk now. In the beginning, Nettwerk was the industrial label; now, with the demise of Skinny Puppy, it's just another label. Decadence might be like Wax Trax's Black Box, the last hurrah for a great industrial label... Let's hope not. (Nettwerk, 632 Broadway Suite 301, New York, NY 10012) [Todd N]

DDAA - Nouveaux Boulages Sonores (Dans La Periode) (Front De L'est) This CD consists of a single, over-70-minute piece divided into 7 "movements," entitled "Chants et Tambours Maracayace d'Ankazoabo a Morafenobe (interpretation libre)." What you get is "free interpretation" indeed. DDAA utilize both clearly recorded instruments like acoustic guitar that sounds like it's being played with a razor, subliminal, throbbing bass, sung conversations to percussion loops to random tinklings on dime-store portable keyboards. I found the results rather irritating, although there are undoubtedly a good number of people who would go nuts for this kind of stuff. Experimental to be sure. (Front De L'est, 13 Rue Verrier Lebel, 80,000 Amiens, France) [Shear]

Das Ich - Staub (Danse Macabre) The new release from Das Ich is the strongest collection of works in their growing existence. This German darkwave band produces a powerful brew of intense gothic/industrial. The cold and dark electronics are at times reminiscent of NIN, and at other times, they produce innovative musi-

cal arrangements. The lyrics are in German, I think this just adds to the flavor of the wonderful mix. Neubauten gained a following in America with Germanic chords, Das Ich will probably do the same with words that could be felt by people of all languages. Staub should be fitted in the collections of all goth and industrial fans alike. (Danse Macabre, Luitpoldplatz 18, 95444 Bayreuth, Germany) [NF]

Death In June - Occidental Martyr CD/10" (NER/Twilight Command) It's Death In June Month! First "The Black Whole Of Love" (you know, that absurdly expensive box set with a 12", a 10", a 7" and a CD, all containing essentially the same damn thing) and now this. "Occidental Martyr" is a re-working of the last full-length "Rose Clouds Of Holocaust," done in a spoken-word format with slightly disturbing (musical?) accompaniment. The speaker is the guy who did the spoken-word bit on "Lord Winter" off "Rose Clouds" - he sounds sorta like Paul Vaughan. In fact this entire release sounds sort of like "Lord Winter". It's like "Ostenbraun" with narration. Most of the pieces are very short - under two minutes; in fact the whole disc barely clocks in at 20 minutes. Interesting interior art though. This is for people who liked Coil's "The Angelic Conversation" and the aforementioned DJ "Ostenbraun." Priced as a full-length (both formats). (BM June, London WC1N 3XX, England) [Kirby]

Deathline Intl. - Zarathoustra (COP) This is a C.O.P. all-stars disc packaged tightly around a diet of guitars and a crash course in electronic rape. While Fifth Column and Reconstruction are all about breeding dance music with tech metal, C.O.P. seems more interested in unifying the goth and industrial genres. The death rock belly down the street will probably dig on this just as much as rivet head Jim, so ya'll can stop fighting so much. The vocals go from a very drawn-out, grave digging goth twitch to a distorted wire splicing industrial groan. If you set Battery up with Numb and sent them to a Hate Dept. show for the first date, this CD would be the result. This sort of inbreeding has already occurred though! Guest appearances by Battery hackers Maria and Evan combined with sparse alterations from the mixing board of Numb's Don Gordon make this so! Aside from the guest list, dynamics play a key role here. Some tracks are slower and more fiendish in delivery like Haujobb's "Freeze Frame Reality." Covers of "Rawhide" and "Tainted Love" give you a giggle while the Consolidated EBM remix of "Venus Dance Trap" will make your butt wiggle. What else needs to be said? Fans of Euro electro of the Off-Beat variety will find presents a plenty while yanky guitar wankers will get a killer crunch from time to time. (C.O.P. International, 981 Aileen St., Oakland, CA 94608) [AJ]

Def.Master - The Fear Of God (Inner Slave) Coined "shock-rock" by their label, Inner Slave, Def.Master is a Japanese-noise project and more, incorporating a danceable beat and more, fusing together all the best elements of guitar industrial and flat out noise. Unlike many of their noise contemporaries, Def.Master does not strive to be 'the sound of spoons in the garbage disposal.' Instead, they have

taken a heap of heavy electronics, stirred in some machine gun fire guitars, and folded that with dismembered vocals. Add that mess of metal machine music to a noise background, and you have two things: Def.Master's music and the listener clutching his (or her) head in agony. Ah, but it is a GOOD agony. This strong release shows the heights that industrial destruction can be taken to. Of the three songs on this disc, the most 'listener friendly' would be the last track, "Beset." With a more defined rhythm and song structure than the previous three, it is easy to see a majority of listeners gravitating to this one. However, the second track, "The Fear of God," should not be ignored, if that were at all possible. If there was ever a track that deserved a heavy with a capital 'H,' this would be it. With each bullet burst of guitars, drums, and screaming, one would think they were in a warzone. But the warzone is the city streets, as the title of the remix, "Pushermix," suggests. In all, I would urge anyone remotely interested in this disc to take the chance and order it from Inner Slave. This is definitely worth it, and will not disappoint. I, personally, consider it one of the best things I have heard in a long time. (Inner Slave, PO Box 3244, 1400 Yverdon, Switzerland; Fax Line: (+41) 24-281-140) [KYron]

Delerium - Reflections 2 (Dossier) This is the second "best of" compilation of Delerium's work that Dossier has put together. For the uninitiated, this Front Line Assembly side project focuses on the ambient end of the spectrum, producing atmospheric soundtracks of sustaining drones, sampled vocals, and all manner of reverberating sounds. Essentially, these are soundtracks without movies, making it excellent "space-out" music. This is probably going to be of more interest to people who have never heard Delerium before, but hardcore fans will want to snatch it up for the two previously unreleased tracks and remastered sound. (Com Four, 7 Dunham Pl., Brooklyn, NY 11211) [Shear]



Dessau - Details Sketchy (Fifth Column) Dessau is John Elliot and Norm Rau, along with a lot of guest stars. Their sophomore album is like Kate Moss, thin but nevertheless attractive. Five songs are included, plus two remixes and a joke track 99. "Sun" is best in its original version, a guitar-embedded dance track with heavy metal vocals. "(Un)Shakeable" is more typical industrial club music with a driving beat and Sisters-like bass. "Muscle" lays what sounds like a Nitzer Ebb sample over a pounding barrage of bass and drums. "Chalk Line/Chalk Rub" uses as its foundation an uncredited Ofra Haza sample (it worked for Eric B. and Rakim, so

why not?); this lends the track a Middle Eastern feel. Finally, "History" is a march-tempered rock track. So here we have at least five different styles; something for everyone, but not enough for everybody. Here's a CD that needs feeding, just like Kate. (Fifth Column, PO Box 787, Washington DC 20044) [Richard Allen]

Dessau - Dessau (Mausoleum)

This self titled CD is a ten year retrospective of this unsung dynamic force in Industrial music. It spans John Elliot's career from 1985 to the present, covering ground strewn with names from Al Jourgensen and Paul Barker to the skilled studio man Norm Rau and prolific contributor Mike Orr. This catalogue of music is as vital to a collector as Die Krupps' Metal Maschinen Musik. Five previously unreleased tracks make this a fresh and exciting CD if you've followed Dessau, and perhaps more intriguing if you haven't. "Suffer" is a remarkable work of aggression and force...rallying guitars and a mosh-pit potency laden with driving beat and hollering vocals...please, DJs everywhere should replace "Stigmata" (a great song, but let's thrash to something fresh...) with "Suffer" "Sun 90" is the original version of the newer title "Sun" on Dessau's most recent EP, Details Sketchy. It's a bit pared down here, as the original, but even in its bare bones stage delivers a driving injection of power. "Spinning On My Head" is a catchy and infectious song, with some disposition towards Nitzer Ebb with AI-inspired vocals...another DJ delight, even at about 66 BPM, but consistent and punishing in its danceability. (Love to see a re-mix.) "Skeletons by Nature," from 1988's Mad Hog, is sparse, but fast and cool with easy lyrics like, "Building it up just to tear it down again/tearing it down just to build it up again." The most notable point here is that none of this earlier music sounds dated; rather, you wonder why these tracks were not as renowned as Dessau's cover of Joy Division's "Isolation." (It's on here, it's cool, and I hope we all start playing it again...people will dance to this.) Dessau is a force one must be ready to deal with on a partially intellectual level and a partially instinctual one, each of equal value. Although most people will fall prey to Dessau's disease upon first aural stimulation, a person who is initially not completely taken in will undoubtedly get into the groove given a second listen. Mausoleum Records has had the grace to offer us all that second listen with this compilation. Fortunately for us, it's a bridge between releases. Pay attention, listen closely; and know that even a band with a retrospective CD can become one of the most anticipated new releases of the year. (Mausoleum PO Box FDR Station NY NY 10150-6700) [Misty Dawn]

The Diary - Page One

(Orangeworks) This release comes to us from living prodigy Claude S., musician, fine artist, graphic designer, typographer, and of course, the voice behind Anything Box. Being a fan of Anything Box, I was a bit surprised by this album as a whole. It is very acoustically oriented, being mostly comprised of moody ballads, rather than being danceable and

electronic. By listening to the album, one truly gets the impression of the album being a diary, with its painfully open lyrics, personal symbolism, and computer-rendered self-portrait on the inside sleeve. The influences on the album are apparent: Dream Academy, Church, Cure, Siouxsie, and of course, Joy Division. Sometimes, the album relies a little too much on its influences however, such as the song "All Dreams Must End," which is yet another incarnation of Joy Division's "Dead Souls." The album also contains a cover of "Love Will Tear Us Apart," and a classical piano work entitled "Sadness." Definitely an album done for personal venting and not for mass consumption. (Orangeworks) [KC]

Die Form - Suspria de Profundis/Rose Au Coeur Violet/Silent Order CDs

(Hyperlum) These three discs were released last year, but none have received the press they should, which is why they're being reviewed now. For those unfamiliar with this French duo (Elaine P. and Phillipe Fichot), the best way to describe their sound is a more operatic, sadistic, and sensual version of Attrition. Die Form creates an atmosphere of tense, charged sexuality - the main theme in their work is submissive sexuality/S&M, and they bring it across frightfully well. The packaging and photography serves only to enhance the mood; Fichot's masterful camera work captures timeless urges, desires, dreams, and fantasies. Forget all about Sleep Chamber and M/S Relationship - Die Form is the drug of choice.

Comparative to other Die Form releases (and there are many - Fichot has released six side-projects to date) "Suspria" and "Rose" number among the best. The "Rose" EP features a remix off "Suspria," plus another track off that album, "Automat 994" - possibly the greatest S&M club dance track ever?! Also included are two tracks off Fichot's 6th project, D.F. Sadist School's "The Visionary Garden," one of which is "Bite Of Dog," a re-worked version of Die Form's dance hit "Bite Of God." "Suspria" graces us with 13 tracks of charged emotion from the mellow "Hurt Me," brimming with overtones of desperate lust, to the slow rhythms of "Cantique I," to the contrast of "Via Dolorosa," where noise loops and dark synths meet Elaine's angelic vocals.

Also of note are the "Silent Order" CDS - 7 versions of that track, 2 remixed by Fichot, 3 by Martin Bowes of Attrition, and 3 by Adi Newton of Clock DVA (his only known remix project other than Haujobb's "Eye Over You"). All the mixes are glorious - none are too terribly different from one another, but each brings out a certain element in the piece and concentrates on it: Attrition produces a wonderful ambient version, whilst Clock DVA steals the prize for the dance mix. Everyone should own at least one Die Form release; any of these is a good beginning. (Hyperlum, PO Box 910127, 90259 Numberg GERMANY dist. in the US by darkwave) [Kirby]

Die Krupps - Rings of Steel (Cleopatra) It's hard to believe this is the same band that first showed up on the scene with "Stahlwerksynfonie" back in 1981.

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Over the course of their career, Die Krupps have changed significantly from their earlier metal-pounding roots. After spending some time putting out kinetic, highly regarded industrial dance, they decided to forge ahead(?) into the arena of industrial metal bands. Ironic, since Jurgen Engler probably was laughing his lederhosen off at metal bands back in his days as a member of the punk band Male. This 17-track CD is a collection of remixes of their most recent work done by an impressive array of artists. Everyone from Luc Van Acker to Sascha Konietzko to F.M. Einheit to Carcass' Jeff Walker has a go at twisting Die Krupps' songs in varying amounts. As far as industrial metal bands go, Die Krupps aren't bad, but that doesn't mean they're necessarily very good. Nothing stands out as being a classic like some of their earlier tracks. Another problem is Engler's voice which he has attempted to toughen up by emulating everyone from Metallica to Alice in Chains ("Language of Reality" in particular). His attempts at rap-style vocals are embarrassing as well. As far as the remixes themselves, the standouts are Charlie Clouser (NIN) & Mike Cripps' take on "Language of Reality," "Fatherland" as remixed by Andrew Eldritch (Sisters of Mercy) and Rodney Orpheus (Cassandra Complex), and Neubauten's FM Einheit's incredible mangling of "New Temptation" into a rhythmic noise track. The undeniable low-point is the Biohazard/Krupps mix of "Bloodsuckers" with DJ Lethal from House of Pain...Engler's vocals are too exposed over the sparse track and sound absolutely comical (think of the Russian heavy metal singer in the movie "Clerks")...Biohazard's inane raps are even worse. If you like Die Krupps' "Tribute to Metallica" but wished there was more guitar, you might enjoy this, but fans of their earlier, electronically-dominated works probably shouldn't bother. O, how the mighty have fallen. [Shear]

Digital Poodle - Work Terminal (Metropolis) It's good to see this crucial 1991 remix album by Digital Poodle is finally available for domestic consumption. While the only frame of reference some people have for DP comes from the techno slanted "Division!" album or the rivet-head remixes from "Noisea," the old-school EBM undertones of "Work Terminal" show-off more of the group's roots. While their debut full-length "Soul Crush" was perhaps a little bit too "old-school" for this day and age, "Work Terminal" makes for a great electro-industrial tune-up. Followers of this whole "metal tech" growth of guitars and machines would be wise to avoid this as DP make for poor head-banging music! What they are useful for is a nice swift kick in the dance floor lover's ass. Tight concise beats, nice overlapping melodies, lots of bass and tempos high enough to keep the energy alive throughout run rampant here. Distorted vocal critics can take a hit off of Mouth 32's vox and puff on it for a while because these guys have that bit mastered. Din fans will also be able to appreciate some of Pupka Frey's more aggressive programming and keyboard work here. Anti-guitar extremists need this if they don't already own a copy. As the Digital Poodle religion resounds, "Keep it

Elektronik!" (Metropolis, 221 Vine St. Suite 22, Philadelphia, PA 19106) [AJ]

Discordia - Living Dead (Punctured Lung) Out of Australia comes Discordia, another harsh, angry metal-industrial band. Not that they're unoriginal—in fact, Discordia's take on the genre is quite good. "Living Dead" is mainly hard-edged guitar-based industrial that utilizes samples to a great degree. Lyrics are angry, obsessive, and well-written for the loud, crashing, driven music that they complement. High points: the obsessiveness of "Oblivious," the samples, screaming, and guitars of the title track, "Living Dead," and the calm in the guitar-laden storm that is "Synopsis," the most calm (yet not subdued) of the recording's seven tracks. An excellent effort. (Punctured Lung, PO Box 363, Richmond 3121, Victoria, Australia) [nanette]

Divination - Akasha (Subharmonic) I think it's safe to say that Bill Laswell puts out more material than Uwe from Lassigue Bendthaus, Justin Broadrick from Godflesh and John Zorn combined. Nothing stops this man. I suppose if half of it sucked we could blame him for not taking enough time with each release. Unfortunately, we have no such privileges, and this installment of Divination is clear cut proof of that. We get two discs here. The first is dubbed "ambient," while the second is entitled "Rhythm." The ambient CD is godlike! It isn't really bleak or uncomfortable ambient, as one should surely stray as far away from the term "isolationism" as possible. It reminds me a lot of old "Still Fragments"-era Vidna Obmana. The tones are deep and the mood is that of a slow fluttering with no beats, voices or conventional instrumental use. The occasional odd sound effect enters then leaves as mysteriously as it arrived. This is the type of atmospheric music that actually makes you feel like you're going somewhere with it. It doesn't run along endlessly in 25 minute bursts of boredom.

The "rhythm" disk is some kind of deep space dub adventure with hip-hop percussion and fat bass lines that rattle the walls. Some of the beats even wander into jungle techno realms, but the stop and start motif of most tracks keep it from becoming a rave party. The dub parts aren't as traditional as Laswell's Automaton project but still kick in with enough fat dissonant bass to fill the room with shivers. This is definitely a very positive trip and about a hundred times more alive than its ambient brother. This is the level of quality that true Bill Laswell fans have come to expect. Brilliant! (Subharmonic, 180 Varick St., New York, NY 10017) [AJ]



Download - The Furnace

(Cleopatra) The advance copy promo I received from Cleopatra stated on the jacket that Download was "the evolution of Skinny Puppy." I disagree. An evolution is a development or growth process. Download is about change. Picture an 8-ray chaos star. Each ray transcends and extends outward in all directions; left and right, positive and negative, creative and destructive. I view Download as one of the rays on cEvin Key and Dwayne Goettel's chaos star. Skinny Puppy, Doubting Thomas, Cyberaktif, Hilt. Certainly there are other projects that the two have appeared on, but the core of these two artists' projects are these. I see Download as the grey area in between each ray on the chaos star. Possibly most closely interrelated between Doubting Thomas and Hilt...or maybe Cyberaktif...or even Puppy. Confusing you yet? Hope so. It's one of the things that has held me to Skinny Puppy since 1983. The fact that something so blatant and underwater could simultaneously be so seductive and gorgeous.

Download is cEvin Key, Dwayne Goettel, Philth, and Mark Spybey; with guest vocals from Genesis P. Orridge (Psychic TV). The four-song sampler called "The Furnace" is wonderful. If you want something that sounds like Skinny Puppy and won't be happy unless you hear a rehash of Rabies...don't get it. If you are one of the boot-stomping (compare to bible-thumping) industrialists who can't stand any lyrics you can understand due to the lack of 4000% distortion...don't get it.

Download will disappoint you if you are expecting what you expect.

If, however, you are able to expand your mind and listen to something by members of a band that have a sound so distinguished that it spawned a new genre of music, that doesn't sound like their original project. If you like music that can transform you and carry you to a place of similar feeling, then Download is for you.

Track one is "Omniman." The one you will most likely hear in clubs. The beginning is reminiscent of an Indian ritual. Satyr strumming...chanting...then goes into a very synthy breakdown that is very easy to groove to. Vocals carry you back to this trance-like state and it is interrupted by spontaneous interjections asking you if you "get it?"

Tracks two through four are much more ambient. They create an environmental soundscape that carries you on a tour of the mental world. No need for a map, however, as Download provides all the equipment you will need for your journey. "Cannayyas" begins with an airy lyre, then the beat draws you in on a mellow groove. Close your eyes as the vocals begin in minimalistic fashion and you will be transported. Where, however, is still an unanswered question. Be prepared for changes though, because nothing that Download does is predictable.

"Stone Grey Soul" lies you down to rest. Imagine the last few moments you have before you fall into slumber. The images and thoughts that enter your mind. Waking thought and worry combined with the beginnings of dreams. "Attalal" finalizes the group with the song most resembling Doubting

Thomas. Dark analog sounds combined with sighing voices saying indecipherable things. Above and behind it all is a beautiful piano playing the melody which will both hypnotize you and make you smile in that sly way when you know a dark little secret that makes you content.

Download is not Skinny Puppy. Download is a project combining members of Puppy and not. It is experimental and pleasantly unpredictable. Most of all, Download is a wondrous thing for the ears and mind. Get it, set down your expectations, and believe. [Chinagrrr]

Download - Furnace (Cleopatra) As a double digit year fan of Skinny Puppy, I can only say that I waited for this album with baited breath. Its arrival in my house was (as my roommates will attest) nothing less than an all out celebration, and I have since played it daily. Download is a work of genius that can only be attributed to the amount of genius of the people involved in its genesis (no pun intended). The disc itself, visually, is a representation of the music it contains. The cover is an artistic rendition of countryside turned caustic urban landscape. The contents within are as opinionated and as beautiful. As a musical liberation of experimentalism for former Skinny Puppy members cEvin Key and Dwayne R. Goettel (now deceased, and will be greatly missed) and former Zoviet France member Mark Spybey, Download far exceeds any expectations. Although a piece of musical chaos, it is by far the most listenable experimental disc I have ever popped into my player. The disc alternates between incredible volcanic eruptions to almost danceable beats of foreign percussion. Weaving in and out of the soundscape at times are foreign instruments, sound bites, and the vocals of Genesis P. Orridge. "Mallade," the disc's distorted opener, throttles the brain into mass waves of confusion, while the pounding of "sigESAng" throws the listener into an electrified fence and beats him senseless. "sigESAng" is followed with the mournful lilting of "Stone Grey Soul," perhaps reminding the listener what happens when caustic urbanism kills the ground and the only thing that falls from the sky is the dead leaves tortured by acidic rain. There is no justification. There is no forgiveness. Download's Furnace seems neither to preach nor make apologies. It only reflects the city the way it is. Whipped senseless, Furnace leaves the listener in a dark corner, alone. There is no remorse. There is absolutely no excuse for anyone who is a fan of cEvin Key and Dwayne Goettel's past works to not buy this disc. There is no excuse for Psychic TV fans to not buy this disc. There is no excuse for anyone who purchases one experimental music disc in your lifetime, let this be the one. You won't regret it. [KYron]

Dronning Maudland - Maelstrom (Glasnost) Yes, another Mission-Fields-Sisters type of band. There are a great deal of groups stuck in this era, and many projects in the future will again be devoted to this "Gothic" sound. I, like many, love the originals, but I also enjoy artists who take this winning formula and add a shot in the arm. Very few groups do this, Dronning Maudland with others like

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Einsturzende Neubauten reissues - 1/2 Mensch, Drawings of Patient O.T., Five on the Open-ended Richter Scale, Haus Der Luege (Thirsty Ear)

If you are reading this magazine and you don't know who Einsturzende Neubauten are, shame on you. Although composers have been using instruments to mimic the repetitive sounds of machinery since the turn of the century, and although Throbbing Gristle were actually the inspiration for the term, for many people Einsturzende Neubauten ARE industrial music. Over the years, this quintet has contributed some of the most creative work ever in the genre (or any genre for that matter). Strangely enough, for a band that is so important, many of their releases are extremely difficult to find, especially if you live out in the sticks. Now, thanks to the Thirsty Ear label, reissues of these albums should be much more widely available, and at domestic prices no less.

1983's "Drawings of Patient O.T." showed the band coming into focus after their excellent, although occasionally unlistenable, earlier works. Although the primitive, seemingly random percussive style is still present, the band's mastery of the studio had improved significantly, and a greater sense of structure began to emerge in their work. Always minimalists to an extent, tracks such as "Vanadium-I-Ching" stripped things down to the barest level the band had attempted so far, while, in contrast, other tracks such as "Abfackeln!" took their sound to new levels of density. In my opinion, this is probably Neubauten's finest work, showcasing some of their most interesting sonic experiments and maintaining a good balance between menacingly quiet tracks to raw, primal noise.

"Halber Mensch" continued Neubauten's remarkably consistent streak of excellence. The album starts things off with the imposing acapella title track. Utilizing both male and female ensemble vocals in addition to Blixa's own, the voices are layered, mangled, and arranged into a decidedly apocalyptic dirge unlike anything the band has done before. In fact, the album marks a change in their earlier sound with the notable addition of sampling to the band's already interesting arsenal of home made instruments (amplified shopping cart, anyone?). Throughout there is an abundance of Neubauten's percussive mastery, sometimes in a quietly rhythmic way, and at other times in a chaotic storm of pounded metal and power tools. There's not a bad track in the bunch and hearing the band refining its sound without compromising its unique vision is an interesting, if rare, treat. Brilliant.

One of the better reviews I saw for "Five on the Open-Ended Richter

Scale" described it as sounding as if E.N. tried to make the album without waking up the neighbors. Indeed, many fans were surprised by the album's relatively restrained sound and largely hushed vocal stylings. While Neubauten had certainly explored the sound before, they had never immersed themselves in it as completely as they had here. In the scheme of things, it actually even used many of the instruments in a fairly "traditional" way. Things are much more precise and a few of the tracks even have a discernable backbeat. First impressions can be deceiving, however. The quieter mood is still punctuated with moments of cacophony and the combination of the two makes for a devastating sense of dynamics. And although bass and guitar are used in more traditional ways than they had been before, the results are still unusual, and uniquely Neubauten's. Even on their cover of the standard "Morning Dew", Blixa takes the song to an eerie new level with his unusual, screeching vocals towards the end. Many of the band's more experimentally-inclined fans rejected this release as being too commercial, but the loss is theirs. Tracks such as "Ich Bin's" are every bit as fringe as their early works, and even the most "normal" moments on the album would probably send your grandparents into cardiac arrest. While it is occasionally less experimental than their earlier works, it is still an extremely worthwhile listen if only for the skill with which the band has created such a consistently dark atmosphere and contains some of the band's best work, notably the ominous "Kein Bestandell Sein."

People were undoubtedly curious as to what the band would do next. They got their answer with "Haus Der Luege," probably the least essential of these reissues. While certainly not bad, the album is a mixed bag to be sure. "Prolog" might fool some people into thinking the band had gone back to its "Strategies Against Architecture" sound with spoken passages from Blixa obliterated by bursts of pure, unadulterated noise. However, the next track goes in a completely opposite direction with a thumping kick drum and burbling synth bassline sounding not unlike some of the mediocre imitators Neubauten inspired. Even the title track, although quite good, sounds carved from the same mold as Laibach with its militaristic, Wagnerian sound. A few things separate Neubauten from lesser bands, however, and help to make even their worst work worth listening to. The first thing is Blixa Bargeld's unique vocals. Aside from the timbre of his voice, he regularly puts it through its paces, twisting it and mutating it in bizarre ways without electronic aid. Secondly, his unusual lyrics are almost always worth the price of the disc alone, although you'll need a translation to appreciate them if you don't speak German. Even though it is somewhat disappointing compared to the brilliance of their past work, "Haus der Luege" is at least worth a listen, if only to hear the brief hints of their experimental nature poking through now and then (for instance, the recording of bees and the complex tape layers of Blixa's voice on the "Fiat Lux" trilogy.)

There is little I can say about Neubauten that hasn't been said a thousand times before, but suffice it to say they are one of the most interesting and influential bands of their genre and are essential listening. If you've never heard them before, this is your chance. You won't believe your ears. [Shear]



Girls Under Glass, Love Like Blood and the Garden of Delight surface over the earth and live. D.M. combines gothic aesthetics, crafted lyrics, and beautiful soundscapes to get a sound that is successful. They are accomplished in these areas where others tend to bombard the elements, not all groups bring out this inferior, candy-ass version of goth. Question yourself—how avant-garde and innovative is anything in life anymore? (Glasnost, Glockengießerwall 17, D-20095 Hamburg, Germany) [NF]

Dystopia - Go To Hell (None Of The Above) The cover art of Dystopia's release, Go To Hell, says it all. A cartoon pictorial of cheerleaders clutching guns against various evil rodents and animals of demise, it explains the sound of the band much better than I ever could. With such titles as "Kill The Clown," "I Hate People," and "Dead Bug Cemetery," one prepares oneself for the worst. But relax! This is an enjoyable experience! A band that combines noise outbursts with early punk influences, Dystopia is really a feast for the ears. This is by no means an industrial release. There is very little synthesizing on this album, however, what is has is well executed and entirely fun. I particularly like the cheesy Casio organ synths that come in on songs like "Explode" and "Kill A Clown." Rather than classify this album as an industrial release with punk influences, I would define it as a punk album with well-executed vocal distortion and

occasional synth lines. There is definitely a low technology feel to Dystopia, which is a nice change of pace. The lyrics, as well, border from the indiscernible to the truly bizarre. In all, this is a low key, almost funky, synthesized punk album that really grows on the listener. No decline of western civilization here, just old fashioned guitar-cranking fun. Personal favorite tracks include "King Shit," "Kill The Clown," and "Smoke Machine Operator." (None of the Above, 230 Middle Country Road, Centereach NY 11720) [KYron]

Eighth Man (Demo) On this demo from California band Eighth Man, they prove that Europe isn't the only place producing great electro these days. Displaying a sound somewhere between Front Line Assembly and Leatherstrip, the four songs on this cassette all feature excellent production and songwriting. These guys spent some time putting these tracks together, and the effort shows. The tape opens with "Descent," a mix of rapid sixteenth note sequencers, apocalyptic samples, and an extremely memorable chorus. "Filter" follows up with a slow, hard beat from the old FLA school and robotic, vocoded vocals. The second side opens with "Body Politics," a highly energetic body track with nice use of analog synths and yet another very catchy chorus. Finally, we have "Distorted Condition," probably the weakest track of the bunch, but still very worthwhile with extremely

unusual vocal distortion, chaotic sampling, and good integration of drum loops and vocoded vocals again. This is one of the better unsigned demos I've heard recently, and it's extremely surprising that no one has picked these guys up yet. This is your tip, labels! My guess is that, ironically, like so many other worthwhile American electro projects, they'll find a recording contract in Europe before they do in the States. (Tony Williams, 2725 21 Street, Apt. #6, Sacramento, CA, 95828 or Tony Roberts, 2195 Bredehoft Way, Sacramento, CA, 95838) [Shear]

The Electric Hellfire Club - Halloween 95 (Cleopatra) The Electric Hellfire Club has come out from hiding this Halloween to commemorate their favorite holiday with a tour and a special collection of songs from the eternally damned. In a way that only these manipulators of the black mass can, Thomas Thorn and fellow cultists have taken a stab (no pun intended) at covers of "Bela Lugosi's Dead," "The Halloween Theme," Type O Negative's "Black No. 1," and the eternal "Highway To Hell." This is a collection that needs no explanation or description. If one is familiar with The Electric Hellfire Club's sound, one undoubtedly can guess the ghouls that Thorn adds to each of these songs. Some might consider the cover of "Bela Lugosi's Dead" a sacrilege, but it is done in a pleasantly psychedelic way, as well as the "Highway To Hell" cover being

ripped from its casual beer-drinking purgatory to a real god-fearing voyage. Definitely worth a mention is the remix of "Incubus," a song off of The Electric Hellfire Club's latest release, Kiss The Goat, by Claus Larsen. One would never have thought electro could be this psychedelic. Perhaps the greatest asset to this collection is the fact that it is done in the enjoyable tongue-in-cheek manner that pervades all of The Electric Hellfire Club's releases. Thomas Thorn seems to be almost offering us this little Halloween collection as a way to remind us that, during this Holiday Season, the seven deadly sins are out there, and they aren't FUN! [KYron]

Electro Assassins - Divine Invasion (Fifth Column) The first of three of the Assassin's albums to see domestic release (according to the press release, although I swear they had something out last year through Metropolis or a similar label), "Divine Invasion" is a collection of strong, though somewhat generic, EBM tracks that tread similar ground to mid-period Front 242, although in a much more simplistic way. Using old school dance rhythms and repetitive, analog basslines, the band probably would have fared much better ten years ago. While most bands have evolved over the years (not always for the better, mind you, but at least they've evolved), Electro Assassins seem stuck back in the mid to late eighties. This isn't necessarily a bad

thing, but let's just say they aren't exactly innovators. However, songs like "Cyberchrist" and "Dreamweb" do possess a catchy sensibility that is marred only by heavy repetition and a lack of fresh ideas. The band fares much better on the few ambient tracks scattered throughout the album, where they aren't pinned down to the stiff structures of the other tracks and are allowed to work more with sound than just music. (Fifth Colvmn, PO Box 787, Washington DC, 20044. fifthcolvmn@cyberden.com) [Shear]

FM Einheit/Caspar Brotzmann - Merry Christmas (Rough Trade/Thirsty Ear) Whoever these Thirsty Ear people are, their existence is certainly appreciated; re-releasing hard to find and out of print Einstürzende Neubauten, Foetus, and Caspar Brotzmann Massaker albums is fine by me. They also saw fit to domestically re-release last year's Einheit and Brotzmann collaboration, "Merry Christmas." 10 tracks of Brotzmann's gut-wrenching guitar mangling combined with Einheit's touch of abrasive ambience, this union is as good as anyone familiar with either artist would expect it to be. Not quite as cohesive as most of either artist's other work, this album was completely improvised, although this is not to its detriment in the slightest. "Kowa Axis" and "Panzerzeiten" are special treats; unassuming scraping and shattering set the scene for the onslaught to follow. In a similar vein to Limpe Fuchs, perhaps: the thinking man's noise music. (Thirsty Ear, 274 Madison Ave. Suite 804, New York, NY 10016) [Kirby]

Endless 2 (Manifold) I talked to Vince at Manifold once about the ultimate feeling of isolationism in music. I figured if anyone here in the US could figure it out in a way which could be easily understood, it would be him. He went on to tell me a story about one particular week of his life that summed it up brilliantly. It seems Vince had some time off work not too far back and decided to make it the ultimate vacation from reality. He closed all the blinds, locked all the doors and turned off all the lights. After this, he dove into massive block listening sessions of artists like Thomas Köhner and Lull. There he sat in complete darkness with no blinds to the outside world soaking up every ounce of the bleak, dank air which emanated from his speakers. Most people would go mad after about a day or two, heaven knows I would. To Vince it was the exact opposite, a beautiful and enlightening voyage into the unknown. In complete isolation with no one to talk to but himself, Vince managed not only to survive the situation but he came out of it with more wisdom than ever before.

Now we have "Endless 2" in our hands, the follow-up compilation to "Endless 1," which was ranked as the most important isolationist album to date by Alternative Press. The sound is simple; voiceless, generally beat-less and outright depressing to the touch. Imagine some of Coil's more minimalist type compositions mixed with a tamed Nurse With Wound. Imagine if Brian Eno dropped a sheet of acid and composed visions of the world's worst acid trip. This is the dark brother of true ambient and nothing else quite beats the Endless

series in that aspect. Fans of Justin Broadrick's Final project will find a new track here entitled "Exit." Other featured artists include Steve Roach, Robert Rich, Mandible Chatter, Null, Voice Of Eye, Thomas Köhner, and many others. If Vince's experiences had you curious, this would make the perfect first step towards finding the feeling of pure isolationism yourself. (Manifold, P.O. Box 12266, Mpls, TN 38182) [AJ]

Epilepsy - Razors (Com Four) Epilepsy is a metal/industrial act featuring members of the Real Camouflage, an early relative of Kode IV. Their sound couldn't be any more different from Kode IV's dance samples. For an hour, Epilepsy switches between two styles: slow, dark, loping grind-core and thrash metal. Sometimes they throw in an instrumental. This blend soon grows tedious. Despite being a full-length release, "Razors" sounds like an EP of alternate takes. Skip it. (Com Four, 7 Dunham Pl., Brooklyn, NY 11211) [Richard Allen]

Excelsis: A Dark Noel (Projekt) You knew it had to happen at some point, didn't you? A goth Christmas music compilation. A little late, perhaps, but Projekt (who else did you expect? Cleopatra?) I don't even want to think about it... manage to deliver the goods. Actually, parts of this are quite good, but then again parts of it are unspeakably awful, so it all balances out in the end. This Ascension do a very "nice" (meaning your parents will like it) version of "Carol Of The Bells," Loveliescrushing's "Jingle Bells (Snowblower)" is apparently based on the original, but I'd never be able to tell, and Lycia turn "We Three Kings" into a Lycia song, which is every bit as hilarious as you'd expect. Faith & The Muse's stake on "A Winter Wassail" proves once and for all that William Faith equals Meat Loaf and must be stopped. On a slightly more "serious" note, Autopsia contribute a remix of "Stille Nacht" off last year's stunningly beautiful "White Christmas" EP, and Attrition also tackle "Silent Night," albeit in a rather different manner, with this great bass drone and some noise. These are possibly the only two tracks you'll listen to more than once or twice a year. Tape it off your friends is my suggestion. (Projekt, PO Box 146-636, Chicago IL 60614) [Kirby]

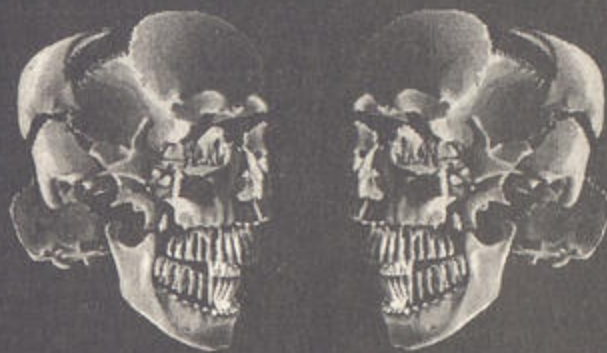
The Fair Sex - Labyrinth (Van Richter) As much as I would like to give this a good review, I simply can't. The Fair Sex, known to some as Testify, is an incarnation of experimentalism, and it is obvious that these guys tried hard. My problem is with the fact that, no matter how much effort was put into this album, it is simply unlistenable. There is nothing particularly interesting about it. There are no stand-out tracks, nothing that takes it beyond a mediocre experimentalist disc to reach the listener. Certain things about it reach out for a second, posing the possibility that The Fair Sex might, someday in the future, be of interest. But right now, their CD is coaster material. Although I have never heard Testify, I would hope that their work is of a more listenable degree. (Van Richter, PO Box 13321, La Jolla, CA 92039-3321) [KYron]

Flipside Desert Show (Flipside) This is the fifth anniversary of Flipside Desert Show series. What this entails

is a round-up of all or most of Flipside's bands to play a gig in the Mojave Desert once a year. This means one endless party from dusk till dawn, which I'm sure includes massive alcohol consumption to deal with the heat. I'm not going to knock bands like Popdefect, Anus The Menace or Dirtclodlight, but the reason this is being reviewed in IN is plain and simple--Babyland. Dan and Smith received two tracks on the compilation (the last 2 out of 21, go figure!), and make the most of them with live renditions of both "Motor Tool Appliance" and "Worst Case Scenario." I live on the West Coast, so seeing Babyland isn't difficult, seeing how they make at least two or three ventures up to my neck of the woods each year. Alas, throughout the band's impressive collection of vinyl and CD releases, these tracks are the first live recordings made. Yes, live albums are usually trite, boring, overly self-indulgent stabs at profit. While this may be true for groups like Slayer, Babyland are in a separate class. Their shows are NEVER dull or repetitive. Each "tour" brings new ideas, new concepts and sneak peaks at new material. The group didn't get the name Babyland for nothing, these two guys are the walking embodiment of juvenile on-stage. These tracks are proof that this can and does reflect well on a recorded medium. Hopefully, Flipside or the band will decide a full live offering is as necessary as I do. (Flipside, P.O. Box 60790, Pasadena, CA 91116) [AJ]

Forced Cranial Removal (Fifth Colvmn) As if from nowhere, it suddenly seems that Fifth Colvmn has become a prime mover in the industrial scene. All of a sudden, they are

picking up and distributing promising new bands left and right... at this rate, they're going to be giving Cleopatra a run for their money within a year or two. (Hopefully, they won't replace the artwork of bands they distribute domestically with embarrassing art-school doodles like you-know-who). Forced Cranial Removal is the first compilation put out by 5CR and it showcases many of the bands that make 5CR's future so promising. Opening the album is a CD-ROM track with special access software to the infamous Cyberden, but unfortunately, it's Windows only, so I couldn't try it. Boo hiss. Musically, the comp starts out with Acumen, a mix of weird electronics, guitars (a little more original than the current brand of industrial head-bangers), and vocals that kiss Peter Murphy's bony little feet. Next up is Dessau, a vastly under appreciated band that now has an EP-length CD out on 5CR. This is the direction that many of us wish Ministry had gone. Keep some of the electronics and beats from Twitch and add guitar, but taken in a punk direction instead of metal. Add some aggressive vocals and loud bass guitar and you've got Dessau. The track here isn't as strong as some of the older stuff I've heard by them, but it's still a pretty decent indication of their sound. Taking a total 180, we are then confronted by the sonic freakout of To Live And Shave In L.A. and their track "The Drugs' Drug House Dissolving." I would not recommend listening to this on drugs. That's all I'm gonna say. Changing directions completely again, the next track is a teaser from the eagerly awaited Cyber-Tec project, the new musical



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output from Front 242's Jean-Luc DeMeyer. This track sports a much cleaner, more stripped-down sound than most 242 fans are used to. In fact, aside from vocals there's only a simple drum track, bassline, sampled guitar hit, and occasional synth sweep. That's it. The song is catchy as hell (although it overstays its welcome by about 2 minutes), but you can't help but wish Daniel B's patented "One Million Samples per Song" production style had been utilized here. It's kinda amateurish. This is followed by a track from Perpetual Outer Dimension who are best described as what Orbital would sound like if they weren't making dance music and grew an extra testicle. After this point, the comp sort of lost me. There was nothing awful, but nothing that I found particularly interesting either. There's an atypically jazzy Oxygene 23 track, a tinny, poorly produced track from ex-Revcock Luc Van Acker (on which his voice sounds so close to David Byrne in his heyday that it's scary), & Black Lung (Snog side-project) among others. So that's it. Or is it? Skipping forward to track 23 (5CR does like their 23s) reveals a brief experimental track by none other than Jared and Co as a teaser for their upcoming "Jesus Christ Porno Star" album. Anyway, check it out if you want to catch some of the up and coming talent in the scene before they become famous and move into David Koresh's house or something similarly ridiculous. (Fifth Column, PO Box 787, Washington D.C., 20044. fifthcolumn@cyberden.com) [Shear]

Fortification 55 - Organism (Discordia) Fans of Boxcar, Camouflage, New Order and Real Life rejoice! Electropop is not dead, but lives on in the form of Fortification 55. If the aforementioned groups were still on track, they might sound something like this single. "Organism" is trance-designed, but features the same deep bass and romantic vocals we came to love in the 80's. "Virtual Reality," the single's other track, is more subdued electro with generous hints of Red Flag in their prime. If you miss the old 12" electropop remixes, pick this up. (Doris Jeschke, Telemannstrasse 18, 06124 Halle / Seale, Germany) [Richard Allen]

Fracture - Proper Burial (Decadent World-View) I'm not big into the American "industrial" scene - things like Chemlab, Acumen, Clay People, Virus-23, and that ilk hold very little interest to me. But when I hear some things, I can appreciate how people who do enjoy those bands might also enjoy new artists in that vein. So I attempt to give everything, even material I might not listen to otherwise, an objective review.

Well, I tried. Fracture sounds like Chemlab demos. Bad Chemlab demos. The Chemlab influence is, I'm afraid, immediate and blatant; the problem being, if you like Chemlab, you won't like this, you'll say, "Hey, wait a minute, this sounds like a Chemlab ripoff." Old, tired and formulaic, Fracture dredges the tired corpse of "I'm-a-rejected-deviant" theme up for another go, only with a pathetic soundtrack that I can't particularly see anyone, save the band themselves, enjoying in the slightest.

Then again, I can't see anyone enjoying Bile either, and some people seem to. So maybe I'm crazy. It seems to me that this sort of bat guano

is what gives "industrial" its bad connotation as the music of disenchanted rich kids with money to blow on expensive gear. There is absolutely nothing original about this release, which would be okay, except that it's not good for what it is, either. [Decadent World-View, P.O. Box 18054C, Boston, MA 02118-0540] [Kirby]

Fragment 56 (Complacency) For the most part, this album is quiet background music with some speaking dubbed in. The songs tend to be very long and detailed, making the perfect motion picture soundtrack. Not quite enough to keep one's attention for an extended period of time, however, and definitely not an album to be played for just simply entertainment. Try painting or writing to it. (Complacency, P.O. Box 1452, Palatine, IL 60078) [KC]

Front Line Assembly - Corroded Disorder (Cleopatra) Corroded Disorder is a Cleopatra re-release of the original Corrosion and Disorder vinyl EPs. With the exception of "Convergence," a CD release of highlights of the two EPs. They have never been fully collected onto one disc as well as digitally mastered. Not only that, but Corroded Disorder features two previously unreleased tracks: "Mutate," an instrumental version of a b-side from the Tactical Neural Implant days, and "Teardown." This is all in a package featuring artwork by Dave McKean. The artwork is beautiful, the unreleased tracks are great, and the re-released material sounds better than ever digitally remastered. This album definitely should be in any FLA fan's collection. [KYron]

Front Line Assembly - Hard Wired Box Set (Off Beat; Metropolis US) **Front Line Assembly - Circuitry CD5** (Off Beat; Metropolis US) If this were a record, you'd need two copies, because the first would wear out. That's how much you'll want to play this incredible CD. Professional in every aspect and a welcome return to form for Leeb and Fulber after disappointing Internix and Synaesthesia releases. Those who buy early will get the wonderful box set, which includes the "Circuitry Disc Two" CD5/CD-ROM.

Once again, Dave McKean of Sandman fame has been called upon for both the cover art and liner notes. His mixed-media collage art continues to impress in both its color palette and choice of imagery. Lyrics tend to the cyber-macabre, paralysis, mutation, death, rebirth. Delivery is what we've come to expect: charismatic, self-assured, and deliberate. Musically, progress has been made since the last album. No rap experiment in the middle to mar the mood, for one. As this is the second FLA guitar album, the use of the instrument has become more familiar to the duo. Rather than seeming an addition to the mix, the guitar is well integrated.

This album has already passed the 20-play mark at my house, and I haven't gotten tired of a single track. Each has a unique element to capture the listener: the vox choir on "Neologic Spasm," the beatless samples of "Infra Red Combat." And in every track, one finds layer upon layer of synth patterns, sound effects, and changing rhythms. The songs on "Hard Wired" are fully of melody, structure, and grace; there is

simply nothing better on the market.

Eight songs on the album are poised to become dance club smashes as is, so you can imagine what a remix might be like. FLA have chosen "Circuitry" as the first single. On "Circuitry Disc Two" (included in the box set) are found three radically different mixes. The "Predator Mix" is booming, extended and enhanced with new rhythms and complexities, a classic along the lines of "Provision" and "Iceolate." Biosphere contributes an instrumental trance mix for the crossover clubs, and Haujobb redoes the song as a hard-edged instrumental with a veritable plethora of new effects and samples. Nice to see these two groups working together, as haujobb could have just as easily stuck to competition. "Epidemic" is the single's new track, a vocoder enhanced speedboat with bass that may cause the neighbors to think that an earthquake has struck. The CD-ROM component includes band photos and stats, a discography, and the "Millennium" video. Leeb here states his ambitions as "to be the biggest industrial/techno band in the world and to buy an island," while his younger partner comes across as easier to satisfy!

"Circuitry Disc One" begins with the words, "Welcome to My Mind;" "Destructive Transformation" ensues, a post-industrial soundbite track. This sets a level of anticipation for a pounding, unrelenting "Alien Mix," which features echo effects and wild percussive breaks. Again, we are treated to an excellent new track, "Hydrogen," which teasingly saves it's trippiest pattern change for the final minute.

These are the releases that gain new fans to industrialism, while reminding the rest of us why we're here, even why we're alive. Buy these and renew your faith. (Off Beat, Horster Strabe 27, 45897 Gelsenkirchen-Buer, Germany; Metropolis, PO Box 54307, Philadelphia, PA 19105) [Richard Allen]

Freeze: Finnish Electro Industrial Documentary (Cyberware) One dozen Finnish EBM groups appear on "Freeze," proving that the scene is alive, but sadly not well, in Finland. Many of the tracks are clouded by weak production (Sweating Sickness, Noise Production, Bulimia, A-TYD). In fact, Bulimia's liner notes boast, "Hear this song and you will find shit!" Thanks for writing your own review guys. Established groups Shade Factory, Advanced Art and The Insult that Made a Man Out of Mac contribute unrepresentative throwaway tracks containing all the basic industrial elements but none of the allure. Variance checks in with an electropop track, Cosmic Zone presents a dance track with video game underpinnings. Neuroactive does its usual Placebo Effect imitation and almost comes off as a highlight given the low quality of this project. Only two tracks are keepers: Chaingun Operate shows promise with "Demons of Delusion," a thick, well-constructed, drum-driven song demonstrating kinship with both Apoptygma Berzerk and Steril. [Active] Media Disease dips into the "Jacob's Ladder" soundtrack for a new sample (not the "demons tearing your life apart" quote used in half a dozen other releases this season), which adds substance to "Elements Remain." The track is marked by clean synths and treated, spoken

vocals, a sense of direction, and dramatic pattern changes. These two songs open the album; after that, pardon the pun, you'll be glad when the CD is finished. (Cyberware, Box 623, 33101 Tampere, Finland) [Richard Allen]

Fudge Tunnel - Complicated Futility of Ignorance (Earache) I've never really been a fan of Fudge Tunnel, but I don't really know why. It's not that I don't like them, I just never owned anything by them, with the exception of a song here and there put on tapes from friends. I love Nailbomb, so I know what Alex Newport is capable of, and I did like the slogan from the last Fudge Tunnel album, "Creep Diets," "kill one man and you are a murderer...kill a hundred men and you are a conqueror...kill everyone and you are a god..." or I think it went something like that. I enjoyed listening to the stripped-down harshness of "the Fudgies" newest release, it contained the same elements that originally attracted me to Helmet, but those guys have now lost forever: that raw, crunching sound of power, anger, and scarred emotions. Songs like "Cover Up" and "Excuse" throb heavily, revealing bone-deep aggression, while the perverse, almost giggling drudgery of songs like "Find Your Fortune" and "Backed Down" dig deep at scars reminiscent of the realm of Godflesh. (Earache, 105 Harcourt Rd., Forrest Fields, Nottingham, England) [Leech]

Fuselage - popanomy (Experimental Media Research Laboratory) Fuselage is a duet out of Northern California comprised of

Marissa Graves and Floyd Diebel (director of the Experimental Media Research Laboratory), both with various and sundry musical backgrounds and both with backgrounds in MIDI technology. This stuff can accurately be called retro-synth-pop, but with a current tech angle. The tunes are quite boppy and bouncy, actually, a nice diversion from the usual death-and-end of the world grab-bag that seems to be in abundance today. The only drawback I found was in the vocal department. I felt that the stylings offered by Graves didn't quite fit the bill, she walks the line between talking and actually singing the lyrics. Because of this, the songs tended to be a bit uneven, such that when the instrumental portions were over, the reemergence of the vocals had a tendency to break the momentum of the beats. That aside, it was overall enjoyable, in a 1980s sort of way. (Experimental Media Research Laboratory, PO Box 162541, Sacramento, CA 95816) [Lena Holub]

The Gerogerigegege - Endless Humiliation (Japanese Overseas) It never ceases to amaze me how some bands can get their work produced and distributed around the world. The Gerogerigegege (twenty bucks if you can pronounce it correctly) are one of those bands. As this album/song began, it sounded very similar to the song "The Last of Joy" by Chris Connelly. It has somber piano over light background distortion. The song quickly changed into some of the most annoying music I have ever heard. "Endless Humiliation" is one continuous song lasting a little over an hour

with no percussion tempo and no melodies. This crap sounded like someone yelling in Japanese over an old dusty record that is skipping over and over. "Endless Humiliation" is completely unlistenable. The Chinese have their water torture, the Japanese have the Gerogerigegege. (Japanese Overseas, 6-1-21 Veshio Tennoji-Ku Osaka 543, Japan) [Scott Wilkins]

Good Courage - Old, Broken And Destroyed (Hard/Cleopatra) Good Courage seems to be yet another Diesel-Christ-ish band who thinks that their mission in life is to write hard-edged Depeche Mode songs. Too bad it doesn't work. The music on this record isn't bad; it's not innovative or inspiring, just 4/4 dance beats and one-note basslines, but the vocals utterly condemn Good Courage: "What have I done to deserve this?" our whiny frontman croons. What have I done to deserve having to listen to this is more like it. The two semi-standout tracks have already been released elsewhere - "Building & Destroying" (thankfully almost vocal-free) on the RAS DVA 4CD and "I'm Not There" on "The Digital Space Between Vol. 2." Spend your hard-earned cash on these two fine compilations instead. (Hard, C.F. Richeval 122.2 Th., 2000 Frederiksberg DENMARK) [Kirby]

Gracious Shades - Aberkash (21st Circuitry) Attention psych majors! Here is a CD just for you. "Aberkash" is the musical equivalent of an Abnormal Psychology textbook, laden with spoken samples from killers, victims, masochists, analysts, survivors, and schizos. The lyrics follow suit, covering

depression, incest, drug abuse, dysfunctional relationships, parent-child conflicts and misanthropy. The music is creepy and sinister, utilizing both synthesizer and guitar. Scip is an original, and "Aberkash" proves that "Inoculation of the Media" was no fluke. This follow-up is harsher in every way; the beauty has been extracted, leaving a mood of bleak menace. The only miscue is "Closure," a collection of musically-set answering machine messages which comes across as self-indulgent and is the album's longest track at 6:45. (21st Circuitry, Box 1701000, San Francisco, CA 94117) [Richard Allen]

Hafler Trio - How To Reform Mankind (Touch) The conclusion of the trilogy that started with "Kill The King" in the usual nice packaging, "How To Reform Mankind" is possibly the best of the three; McKenzie is in fine form this outing, and not as static as on "Mastery of Money". I mean I like 45 minutes of sub-30 Hz drones and all, but really. The niftiest part about "How To..." is that it incorporates portions of the "Negentropy" LP, which was all manipulated piano samples from Clock DVA's 1993 tour. On their own, they're only mildly interesting, but in combination with other elements, the overall effect is astounding. It's a Hafler Trio release. What else do you want me to say? "There's some neat noises and it's really alchemical, man." No one's going to buy a Hafler Trio CD based on a review, anyways. (Touch, 13 Oswald Road, London SW17 7SS England) [Kirby]

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(Energy Records) One would think that by the name of this CD, that most of the lyrics would be German. But actually, the lyrics on the album are in many languages, including French, Greek, Romanian, or just plain Pig Latin. Their sound spreads the gamut from ambient to hardcore industrial to what at best I would call "experimental". I wasn't sure at first if this album was meant to be taken seriously or if it was humorous in the same vein as Revolting Cocks or Stump. In fact, while listening to this album, I wasn't really sure of anything but the fact that I was disappointed that it wasn't better, considering its immense underground popularity. I suppose the best thing about it is that it's definitely original, but it tends to be unfocused. Best song in my opinion: Dementia Solaris. (Latin, incidentally!) (Energy Records, 545 Eighth, 17th Floor, New York, NY 10018) [KC]

Human Drama- Songs of Betrayal (Projekt) This album definitely has two different musical styles acting in conjunction with one another. Some of the tracks are more folk than anything else, utilizing acoustic instruments such as 12-string guitars and pianos. This is especially true of songs like "Blue" and "Another Fifty Miles". On "Let the Darkness In," a Hammond organ and the guttural voice of Johnny Indovina is unmistakably reminiscent of the Doors. The other half of the album has a very classical feel, experimenting with waltz tempo and 6/8 time. These vignettes include flutes, harps, cellos and the occasional harpsichord. My personal favorite? The five "Solitudes" dispersed among the rest of the songs, and "Mr. Storyteller," a

post-apocalyptic music box song of sorts. This is definitely a mood album. (Projekt, PO Box 146-636, Chicago IL 60614) [KC]

Hybrids- Soundtrack for the Aquarium- Antwerp Zoo (Daft) Talk about the ultimate in ambient...directly from nature herself, as a matter of fact! This album is definitely original, utilizing whale songs, diver noises, dolphin cries, and various other underwater sounds to create a soundscape reminiscent of the aquarium built in 1911. Very relaxing, definitely music to sleep to and not much else. Too much in large doses tends to make one feel a tad waterlogged. As far as the best cut? It is relatively hard to distinguish one from the next. I look at the album as a collective work, rather than an album with separate tracks. (Daft Records, Kettelerstrasse 4 D-8595 Waldsassen) [KC]

M.J. Harris / Bill Laswell - Somnific Flux (Subharmonic) It seems here that Mick Harris didn't quite get his fill of dark atmospheres working solely out of the mist of Lull. It also appears that Bill Laswell has been staying up longer and longer these days just trying to get all of his projects completed. When sleep deprivation hits Bill, I assume "Somnific Flux" is the product. This disk is split between two very long pieces of pure dark atmospheric hell. The first track, "Distal Sonority," is downright menacing. No yelling, no screaming, no blasts of bombast, just a giant wave of bleak isolationism that consumes the entire mainframe of thought and emotion. It moves along in its own subliminal sort of way. Fans of the Sentrax and Manifold sounds will highly appreciate this offering as it

exposes many of the same details behind minimalist composition style. The second track, "Capacious," has a bit more structure to it but still holds the same identity as the first. Listening to Somnific Flux is the audio equivalent to having your head shoved below the surface of the sea for hours on end with just enough air supplied to keep you alive. After a while, you begin seeing images from within the blue and can hear nothing but the motion of the deep and your own breathing. Sounds from above water trickle down to you like the compressed filter of a soundproofed room. It's absolutely astonishing how true to life this really is. All I can say is buy this, just buy it. (Subharmonic, 180 Varick St., New York, NY 10017) [AJ]

Hate Dept. - Mainline EP (Neurotic) Seibold and company are taking their first big slide down the shaft of the corporate cock on this one. Is this bad news? HELL NO! I personally hate all the bullshit underground diatribe that hovers around a band who gets signed to a larger label. Neurotic reportedly will be pushing the follow-up full-length album, "Omnipresent," out in quantities of 15,000 copies nationwide. This means we'll be able to find Hate Dept. in major chains like the Warehouse and Sam Goody and the shopping mall scene will never be the same again. If there was even a small hint of difference in quality here, I suppose we could talk about "selling out." Fortunately, the material found on the major label debut is as credible, diverse and amazing as usual.

The first cut, "New Power (Suck Dry)," is a remix of the band's contribution to the recent "Coldwave Breaks" comp. This cut is very representative of the group's bond with the guitar. The six string playing on this one is fatter, tighter, and a much bigger smash to the face than Meat Your Maker. possessed. The presence of some KMFDM-esque backing female vox is a nice touch to Seibold's arrogant vocal style. Electro beats and dance breaks fill the track to a complete whole. "Omnipresent" is exactly what fans of the group's "More Like Me" style of electro will like. Notch this down a few bars and it could almost come off as synth-pop. Multi-layered vocals on the chorus coupled with soft piano and keyboard melodies trace the outline of this one in (se)bold face. I almost liken it to Cyberact's "Nothing Stays" in the mood department. "Cowgirl" is much more representative of a Revolting Cocks type atmosphere. Wild guitars and a "barroom brawl" effect make this so. Ending this four track ditty is "I Don't Know You" which is the complete antithesis to "Cowgirl." Here we find the group dropping to all fours and rolling around in the depths of a big downer. If the goth crowd would pick a track on here to dress up to, this would be it. Slow chiming melodies, deep almost Depeche Mode-esque vocals and a slight pandering of dance-floor beating sums this up. A truly introspective track for a band called Hate Dept.

All in all, say what you will, this is as good as anything they've ever done, maybe even better. Nothing has been lost in the area of credibility or respect so don't fear the big corporate hammer smashing down on another one of your favorite bands. (Neurotic, P.O. Box 445,

Walnut, CA 91788-0445) [AJ]

Hoarse - Us and Them (Full Score Music) Hoarse is a project created by Greg Haggard, a TV music score composer. Haggard uses a very wide array of sounds, tempos, and samples to create his "movie" music. The musical ideas contained within this cassette are OK, however, the problem lies in the music's listenability. A problem many musicians face when creating "movie" music is keeping the listener's attention throughout the songs. After two minutes, each of these songs I simply lost interest and they became background noise. The very beginnings and endings of the song are good, but Haggard needs to find a way to make the rest interesting. (Full Score Music, PO Box 16561, North Hollywood, CA 91615-6561) [Scott Wilkins]

Holland/Skin/Tunnel - DEMO I have to admit, although I am sure there are plenty of people out there who like to listen to the sound of one guitar chord played over and over for twenty minutes, I am not one of them. I would have given this CD at least a cursory compliment for professionalism would that their music be anything that it is. The title of the first track on this disc says it all: "I Want To Live In A Refrigerator." Basically, play the same muted bars of music over and over for ten to fifteen minutes, and you have this band. Unfortunately, the best thing about this album was the Georges Bastaille quote printed on the CD itself. (48 Eighth Ave., Suite 118, New York, NY 10014) [KYron]

Heavenly Voices III (Hyperlum) This is a really good compilation if you are heavily into ethereal goth with female vocals. That is the focus of this compilation. Most of you who listen to a lot of goth probably have this material separately, but for those of you who want to explore good ethereal goth, this would be a good place to start. Some of the bands featured include Love Spirals Downwards, Faith And The Muse, Love Is Colder Than Death, This Ascension and sixteen other groups who are sure to please. (Hyperlum, P. O. Box 91012790259 Nurnberg, Germany) [Scott Wilkins]

Index - Sky Laced Silver (COP) America is slowly losing hold of its love affair with the guitar. In the electro-industrial genre, Index are more than proof of this. Unlike most bands, Index don't seem too terribly distracted with the concept of frightening, depressing or drilling their listeners through the head. It's not like the Brady Bunch remix album is here so don't bust out your happy helmets kids, this shit still kicks. While they do seem to prefer more of an upbeat edge, this dance floor tested pack of New Mexico electronauts leave the calling card of mysticism everywhere they go. It's like that feeling you get when you pop on a Mentallo & The Fixer album and get goose pimples from the melodies alone. It's magical which is possibly the only element in Gothic music that is still alive in the genre today. Thank (insert personal idol here) that bands like Index are keeping it alive in the industrial ranks to. If they don't play this at your local dance club, sneak in after hours and line the floors with Vaseline so you can watch everybody fall on their ass just as "Dig It" is played for the five billionth time. Yes, it's finally time to

move on. (COP, 981 Aileen St., Oakland, CA 94608) [AJ]

Image Transmission (Discordia) Image Transmission is another of a growing number of interchangeable electro bands from the Netherlands. For some reason, bands from this area seem to learn the tricks of the trade about four years after everybody else, the result is that new releases already sound old. This release is fast, danceable and competent, and features some clever samples, but you'll probably find yourself checking the label to see when it was recorded. However, if you have any friends that are waking from long comas, this may be the release for them. (Discordia, An Liffersmühle 95, 47877 Willich, Germany) [Richard Allen]

Insight 23 - Obsess (Fifth Colvmn) Perhaps I have a personal bias towards Insight 23, as I was quite impressed with the power and pain that they demonstrated on stage, but I would have to say that if there ever was a list of bands to watch in the near future, this one would be on it. Insight 23's Obsess is a well executed tech album with guitars that do not overpower. This, however, is by no means a light album. Both heavy stylistically as well as lyrically, it has a very powerful, viselike grip. From the opening track "Disease," a reference to Jack the Ripper, to "Unforgiven," a crippling documentary on substance abuse, Insight 23 holds back nothing. There is a sense of desperate urgency to this album that, despite its repercussions, feels sort of... well... good. It is a difficult thing to be insane in this day and age. Insight

23's Obsess is another reason to not give up completely the total chaos of daily living. If emotions could be recorded and filed, Obsess would undoubtedly be one of the receptacles. Insight 23 is one of Fifth Colvmn's best choices in the past year. With the artistic ability of this band, their innovativeness (check out the Beastie Boys sample on Two More Reasons), and their truly amazing lyricist, it is a wonder they are as little known as they are. Both this CD and their live show are well worth checking out. (Fifth Colvmn, PO Box 787, Washington DC, 20044) [KYron]

Insult That Made A Man Out of Mac - Mutant Puzzle (Spinefarm) The press kit of this Finnish band boldly proclaims "Punk for the 90's," but I think they're selling themselves short. There certainly are punky moments on this release, but these are less frequent than the unusual guitar/electro and harsh industrial tracks. Vocals appear in both the typical distorted male form, but also in unusual, slightly accented female form. The fantastically-programmed drums occasionally pound relentlessly harsh thrash patterns, but also spit out complex, off-kilter industrial dance styles. Some tracks feature a heavy metal influence, but still others (notably the second track) show a slight classical influence. Guitar and guitar samples are used heavily throughout, but in a much more creative way than most of the current crop of Pantera worshippers out there (although one can hear very slight similarities in spots to recent KMFDM and Swamp Terrorists). Although when the guitars appear they're usually in a metal mode, something about the music

kept it sounding more like an industrial album than a techno-metal release. Interesting...very interesting. (Spinefarm, Box 212-00181, Helsinki, Finland. +358-0-694 4660/694 4661) [Shear]

Intermix - Future Primitives (ESP) Noise Unit - Decoder (Dossier) Synaesthesia - Desideratum (Hypnotic) Well, boys and girls, the unthinkable has finally happened. Bill Leeb and Rhys Fulber have stretched themselves too thin. (For the uninitiated, Leeb and Fulber are the driving force behind Front Line Assembly, Will, Delerium, Intermix, Noise Unit, and Synaesthesia, as well as being noted remixers.) Four albums in a year is too many even for these prolific legends. Plus, some labels seem to have been switched at the factory. This will get complicated, so read carefully.

Many Delerium fans were taken by surprise last year with the release of "Semantic Spaces." Listeners had come to expect dark-wave soundscapes, but instead were greeted with singles-oriented world music, complete with female vocals. The same surprise now awaits Intermix fans, who are used to a hard, danceable electronic workout, lyricless yet sample-laden, straddling the worlds of techno and industrial. "Future Primitives" instead sounds like a new second generation Delerium album, sans vocalist. Vocals would have helped, as the tracks do run on; none are shorter than seven minutes. The thread which unites this project is a collection of Native American-style samples, which are quite popular in Europe right now (an album of Native American chants recently topped the French pop chart). This lends "Future Primitives" the feel of a slightly more tribal Deep Forest. Fans may feel a twinge of disappointment, but most will not feel cheated.

So what happened to the old Intermix? They are now Noise Unit. Noise Unit fans are used to hearing the intricacy of FLA cross-bred with the harshness of Numb. This time out, however, the beloved sore-throat vocals and mechanized grinds are gone, replaced by multipurpose synth patterns and a clean, mid-tempo dance sound reminiscent of Intermix's "Phaze Two."

Few artists in today's market recognize the revolutionary potential of techno. The movement, though still young, has reached a saturation point as too many music illiterates have rushed feeble projects into the greedy hands of producers looking for the next "James Brown is Dead." Fortunately, Leeb and Fulber have demonstrated that the genre is more than fast beats and sampled sentences. Listening to "Decoder" gives me the same feeling that I used to have while listening to New Order b-sides: the feeling that dance music is moving forward, building its influences rather than copying them. Investigate the opening and closing tracks, "Bahnhof" and "Ascent," and I think you'll hear what I do: echoes of electropop, edging toward maturity.

That leaves "Desideratum," the new double CD from Synaesthesia. Perhaps the biggest surprise here is that the new Synaesthesia does sound like the old Synaesthesia, albeit in a weary sense. This is the classic case of an artist becoming over ambitious, releasing a double album where a

single album (in this case, a maxi-CD) would have sufficed. The first track, "Andromedia," is promising, although it sounds like a "Decoder" outtake. The rest are devolved ambient; these instrumentals average ten minutes apiece, but boast little of the development we have come to expect from Leeb and Fulber. Fast forward three minutes, even five, and one will find that very little has changed. Bill, Rhys: we love you guys, but you sound like you need a vacation. Go ahead, take a cruise. We won't mind. (ESP-Sun, 538 Broadway, NY, NY 10012; Dossier, koloniestr, 25A, D13359, Berlin, Germany; Hypnotic, 8726 Sepulveda Blvd., Ste. D-82, Los Angeles, CA 90045) [Richard Allen]

Japanese-American Noise Treaty (Relapse) So, you've always been curious about true hard-core noise music, but are at a loss for a good starting point? If this is your boat, this two disc monster from Relapse/Release will make for an excellent noise cherry popper. All of the biggest names in the Japanese scene are here, the machine torture of Merzbow, the manic mouth of Masonna (two tracks), the sleazy scraping of C.C.C.C. and the high register insanity of Hijokaidan comprise five of the 15 cuts on this disc. On the American CD we get just as much angst, just as much distortion and a second full dose of full on machine rape. A few of these artists include Allegory Chapel Ltd., Namanax, Crawl Unit and Daniel Mench. So, what's so special about this noise compilation next to the other 14,000,000 that were released in the past two months alone? For starters, every single track on this compilation was hand-picked by Chanel Music founder Mason Jones, the master-mind behind Trance and the undisputed American know-it-all of noise. The packaging here is also amazing with a detailed pull-out book and intricate digi-pack design. Lastly, the price of this 2 CD set is low enough to rival pretty much any and every single CD import compilation you will ever see. Enough? (Relapse, P.O. Box 251, Millersville, PA 17551) [AJ]

Kalte Farben - Trust (Danse Macabre) Once again, we have another excellent example of German superiority in the electro-industrial genre. Each track on this album takes on new levels of individuality through complete electronic manipulation. Aspects of Pedwalk, Placebo Effect, Leatherstrip and Skinny Puppy are present on this album. Stand out tracks for me on "Trust" were the first cut, "Illusions," and the seventh track, "Mental Distortion" (not an FLA cover). Label mates with Das Ich, it would be difficult to find a more creatively versatile project than Kalte Farben. This is highly recommended. (Danse Macabre, Luitpoldplatz 18, 95444 Bayreuth, Germany) [Scott Wilkins]

Kill Switch...Klick - Oddities and Versions (Cleopatra) Perhaps the best known member of the NEC (Northwest Electro-Industrial Coalition) is KSK, signed by Cleopatra and well versed on a variety of compilations in the past few years. This album, a compilation of past songs redone or presented in their original demo form, is a nice compliment to their previously

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released works. One of the things that has made K&K a popular band as of late is their interesting mix of guitar (and why not? They are a Seattle band) and almost metallic percussion. Their high impact, full contact, low-tech approach is no more apparent than here, in this interesting mix of songs. The set includes redone version of "Follow Me" and "deCannonized," which should look familiar to most, and live up to all expectations. Specifically "deCannonized" is redone in a very dark, less instant manner that makes it particularly good. Also included is a brilliant version of "So Happy" that is worth the price of the CD alone. KSK include on this disc as well, three assumably unreleased tracks circa 1992 that are interesting to hear. The demos of certain songs off of Beat It To Fit, Paint It To Match as well, possess a certain low-tech charm. Where the listener stacks these demos up to the originals is up to the individual. There is a certain charm to these stripped down gems. Lastly, a little commentary. As a former Seattle resident, there is a lot to be said for the NEC and industrial acts such as KSK, SMP, Noxious Emotion, etc. banding together. Any support of the NEC is money well spent. Anyone who listens to industrial realizes the extreme unlikeliness of making any serious money at this, so artistic coalitions like the NEC are doubly important. [KYron]

Klinik - To the Knife (Zoth Ommog)
"To the Knife" comes in a very pretty purple plastic case. Regretfully, this is one of the album's highlights. Klinik has built a reputation over the past decade for crisp, clean production and highly danceable ebm. As in former efforts, the instrumentation is robotic, the vocals sparse and somewhat buried. "In Your Mind" and "Animal Torture" are the best of the lot, intricately programmed and industrially performed. But when the vocals are delivered in new wave style, the energy level dips ("The Knife," "Phoenix," "Black Thing"). And when the lyrics are bad, we have a disaster, case in point, "Opposites": "Up-down, swim-drown, good-bad, happy-sad...opposites!" With this song, Klinik may have the dubious honor of being the first industrial group invited to appear on Sesame Street. The collection is rounded out by 23 minutes of ambient tracks, but by this point, who cares? Keep the case, though, it sure is pretty! (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, Germany) [Richard Allen]

La Floa Maldita - Dedication! Separation! (EFA/Kodex)
"Dedication! Separation!" is La Floa Maldita's elegant, languid, sophomore release. Half of the songs are in French, the others in English, all delivered in heavenly tones by Rhea. The tracks also vary in approach: "Last Call" and "March O' Zone" are military in nature, while "C'est Normal" and "No Destination" are piano driven. "Your Indecision" and "Sorciere" are the album's dance tracks; the latter also appears in an industrial strength remix by Das Ich. Rather than totally cremating the tune, as one might have expected, the duo amplifies the club aspects, adds echo and synth effects and protects Rhea's fragile voice within a fortress of keyboards. Fans of Chandeen and Collection D'Amel-

Andrea will be enchanted by this new ethereal discovery. (EFA/Kodex, Barfusserstr. 27, D-35057, Marlburg, Deutschland) [Richard Allen]

Leatherstrip - Getting Away With Murder (Ras DVA) Yet another release from that enterprising young gent & Zoth enthusiast, Ric Laciak and company at Ras DVA. This VERY limited edition album is a collection of demos, instrumentals, unreleased, live and early tracks. For those curious to hear this band's origins, this disc traces things from the very beginning. Indeed, the happy techno pop of "Dreaming" (a poorly recorded pre-Strip cassette track from 1982) scarcely resembles the brain-eating monster Leatherstrip has become today. In addition to this are a few previously unreleased instrumentals ("Tears of Stone" being particularly notable...) and a load of live versions of Mr. Larsen's more well-known songs. With that said, I would probably only recommend this release to the most rabid of Strip fans, collectors, or completists. Some of the live tracks are poorly mixed (in particular, the vocals drown out the instruments), and most of the instrumentals cry out for vocal accompaniment (although "Never Trust Anyone at a Circus" is a hell of a title...). Still, hearing Claus singing a happy little synth love song might just be worth the price alone... (RAS DVA, PO Box 82575, Milwaukee, WI, 53202-0575.) [Shear]



Leatherstrip - Legacy of Hate and Lust (Cleopatra) Claus Larsen's extensive history as Electro's deity, being (as in completely embodying and existing as) Leatherstrip and Klute, has finally brought us another full length album, Legacy of Hate and Lust. With past teasers of "Torture: A Suicide Note" and "Serenade for the Dead", one could have prepared themselves for anything with this disc. The result, however, was not like either. Beginning with "Down There With You," Larsen sets up a very distinct difference between this and past works. The song, stripped down and with minimal effects, is a strong opener for what will be an unexpectedly different Leatherstrip experience. Largely more melodic and continuing with the minimal effects on the vocals ethic, Larsen strings into "We Need A Life" and "Darkness Ends The Day." The disc is largely more personal than Underneath The Laughter. The sound, as well, is distinctly harsher, yet at the same time more melodic in a stripped down, beaten way. The combined efforts of Serenade For The Dead and the near death of Larsen's father has seemingly influenced him towards almost a sense of walking the funeral march. Each step seems to be a beat towards destiny, and ultimately death. In fact, Larsen

expresses this feeling that we are all doomed in "We're Losing Time." Although death and Leatherstrip seemed to have always been linked, this album particularly stresses the relationship. "I Won't Look Back," the eighth track, seems to capture Larsen's connection with death better than any other. It is the only one that is stylistically similar to Serenade For The Dead. As the album progresses, it stylistically becomes more and more like past Leatherstrip offerings, but the intense distinction still exists. Even the piano instrumental that closes the album seems to be punctuated with a distinctly different feel. The differences in this album might be unsettling for some Electro listeners expecting a continuation of Larsen's previous style. Certainly no one should purchase this album and expect similar songs to that which were on Underneath The Laughter. However, this album contains its own songs that deserve merit for their new direction. I suspect the Electro community will be disappointed with this new offering, but such things always seem to happen. Just remember that change isn't always a bad thing before deciding whether or not to plunk down fifteen dollars for this new release. [KYron]

Legendary Pink Dots - From Here, You'll Watch the World Go By (Staalplaat/Soleilmoon) I'll start off by saying that I'm a bit biased, because I am a huge fan of the Legendary Pink Dots. Any release by them I hold in the highest esteem. I will also say, however, that this album takes a different musical turn than all other previously released material. This is a positive thing, but is also a bit disappointing to me being so enamored with their characteristic moody accordion, horn, and violin pieces. This album sways more towards folk and jazz, utilizing in some pieces a lot of acoustic guitar, and in others, seventh chords and jazz percussion. On the up-side, it shows off the brilliant musicianship of the quintet. Edward Ka-Spel never lets the listener down, lyrically weaving his surreal witticisms and soliloquies throughout. Some of the best pieces on the album: "Friend" and "Straight on 'til Morning." (Staalplaat/Soleilmoon, P.O. Box 83296, Portland, OR 97283) [KC]

Life Garden and Voice of Eye - The Hungry Void, Volume One: Fire (Cyclotron Industries/Agni Music) The sounds of underwater angels. This lush album sees the collaboration between Life Garden and Voice of Eye, two familiar names in the experimental music scene. Compiled and built from 12 hours of both live and studio material, this album takes the listener on a voyage through the depths of an alien sea. Voices and acoustic instruments are mangled and manipulated through a rack full of effects to the point that they sound electronic. But, if the liner notes are to be believed, not a single synth or sampler was used anywhere in the making of this CD. Very impressive. The music alternates between beautifully soothing to mildly menacing sounds, but always remains interesting and skillfully-done. Lovers of "movies for the ears" should consider this a highly recommended release. (Cyclotron Industries/Voice of Eye: PO Box 66291, Houston, TX, 77266 - Agni/Life Garden: PO Box 1928, Phoenix, AZ 85001-1928) [Shear]

Limbo - Seconds and Centuries (Discordia) Limbo presents low key electro-dance with occasional samples, sounding like a modern downbeat version of Manufacture. The six tracks remind me of the dub sides of old remixes, interesting but sparse. The difference is that the old dub sides were stripped down versions of fleshier songs. Seconds and Centuries does not have an older, wiser sibling. Limbo offers fast food here. Quite edible, but I prefer real cooking. (Discordia, An Liffersmühle 95, 47877 Willich, Germany) [Richard Allen]

London After Midnight - Selected Scenes From The End Of The World (Apocalyptic Vision) Behold, it exists! The long awaited CD of the world's cheesiest glam-goth band can now be yours! Brimming with...with...photos of the band members in whiteface! Howling werewolves!! Tolling churchbells!!! Bad lyrics!!!! Spooky keyboards!!!! DeathdeathdeathdeathGOTH!!!!

Somehow, London After Midnight manages to pull all this off, too, probably by dint of not taking themselves seriously for an instant. Remember, this is a show band we're talking about. This stuff isn't supposed to be deep and emotional and meaningful; it's like surf music for the darkwave generation. Despite being overwrought and laughably pretentious, it's difficult to say that LAM is actually ripping anyone else off; I suppose there's some old Christian Death in them, but by and large they do their own, spooky, scary thing.

If you're into The Wake, Big Electric Cat, Nosferatu and the host of other unlistenable garbage that gets passed off as goth music these days, you'll think London After Midnight are the wasp's nipples. If you like your music serious and thoughtful, avoid them like the bubonic plague. I'm going to go listen to Das Ich and cleanse my soul.... (Apocalyptic Vision, Ahornweg 19, D-64807 Dieburg, Germany; US distribution via Com Four, 7 Dunham Place, Brooklyn, NY 11211) [Kirby]

Machines of Loving Grace - Gilt (Mammoth) On their third album, Machines of Loving Grace go fully into the rock sound they flirted with on "Concentration". With only singer Scott Benzel and keyboardist Mike Fischer remaining from the original line-up, the new members of the band add a semi-grunge element to their sound that believe it or not is still pretty palatable compared to most of the stuff out there. The electronics are basically restricted to drum loops and noise samples with heavy guitar taking the center stage and Scott Benzel sporting a much harsher vocal style on some tracks than he has in the past (and he says more bad words, so you know that he's aggressive now...ooo!) If you go into this expecting a rock album, you probably won't be disappointed, but industrial it's not. Fortunately, the songs are pretty strong, although things occasionally veer a little too close to MTV for comfort. Not really my cup of tea, but it wouldn't surprise me if this was a very successful album for them outside the industrial community. (Mammoth, Carr Mill 2nd Floor, Carrboro, NC, 27510) [Shear]

Maeror Tri - Myelin (N D) This disc is completely fascinating, not for the

packaging to the music itself. First of all, the disc comes in a black triangular sleeve, which looks absolutely beautiful. There are three tracks on this recording, each lengthy and with a theme. The first track, "Phlogiston," is 16 minutes worth of layer upon layer of droning guitars—dark, haunting and sinister. "Phlogiston" is a bizarre soundtrack to a strange dream of some sort. Despite its darkness, it is somehow swirling and beautiful. The final climax is intense, slowly building until you seem to explode with the music which, afterwards, fades slowly into the distance taking the listener with it. Track two, "Desiderium" (which means "yearning" in Latin) seems to float in mid-air, suspended somewhere in the clouds. This track is more electronic sounding than the first, and is far more peaceful and settling. The third and final track, "Myein" (which, in Greek, means "immersion" or "to close eyes") is stark and startling, yet somehow elegant. Once again, layer upon layer of sound blends to create a fascinating and engaging effect. Though this is ambient music, it is not background noise. "Myein" is ambience to be experienced; it is noise that you can feel with your entire body. (ND, PO Box 4144, Austin, TX 78765) [nanette]

Malformed Earthborn - Defiance Of The Ugly By The Merely Repulsive (Relapse) What happens when you put three grind-core veterans in a room and make them listen to Skinny Puppy and Coil for six hours straight? If the three guys happen to be Brutal Truth's Dan Liker and Scott Lewis in addition to Napalm Death's frizzy headed bass guru Shane Embury, they'll be knocking on the door asking for a four track and a few samplers after about an hour in. With the exception of Brutal Truth's industrial dance cut off the "Perpetual Conversion" EP, these guys have lived a pretty sheltered life away from dance orientated clubs. I equate their collective project Malformed Earthborn to a cross between Dive, Godflesh, Front Line Assembly and Skinny Puppy. The Dive comparisons come from the harsh scraping samples and distorted electronic play. The Godflesh part is played out by dissonant guitar rapping and trudging drum machine programming that makes you feel like your head just got stuck in the pressure chamber from "Men Behind The Sun." Both the name of the project and title of the album come directly from the lyrics of Nivek Ogre. It's about time a group surfaced who is generally unashamed to admit Skinny Puppy was a big influence on them. The pungent odor of insanity and audible anarchy are the traits of Puppy here. The dance edge comes from Front Line Assembly and so on and so on. I don't want to take this apart too much but can indeed say this: Malformed Earthborn are the undisputed slum lords of dirt tech electro industrialism (whatever that means). (Relapse, P.O. Box 251, Millersville, PA 17551) [AJ]

Mandible Chatter - Grace (Manifold) MC are probably the best group operating out of the "organic gloom" camp. While most bands need to give their samplers, keyboards, drum machines, sequencers, effects processors and vocal harmonizers a few minutes to warm-up, Mandible Chatter are good to go from the first moment on. It's really hard to

fathom that this kind of quality soundtrack music is solely the product of a handful of battery-driven effect pedals, a tape deck, and a shabby old microphone. Traditional industrial purists who finally gave up listening to Nurse With Wound on the wrong RPM will have a fun time searching for "Grace" on vinyl but will be disappointed when they find out that it isn't industrial on any RPM! The Brits would probably call this "Isolationist Ambient" due to its dank air and dismal manic-depressive undertones. Then a few tweaky acoustic guitar tracks, Beach Boys samples, and twisted classical contortions pop-up and flush that category too! So where does a group go without a defined rack at the store in which to sell their goods? I guess Mandible Chatter are fucked in the easy to place department. Then again, with a back catalog consisting of the Endless-I-I compilations, K.K. Null and Final, Manifold probably wouldn't accept anything less. (Manifold, P.O. Box 12266, Mphs, TN 38182) [AJ]



Marilyn Manson - Smells Like Children (Nothing) Sugar and spice. Naughty and nice. That's what Marilyn Manson is made of. Their newest release, "Smells Like Children," is like being in a funhouse with warped images and unexpected encounters. Most of this album is made up of remixes from their first release, "Portrait of an American Family." Most predominant remixes would be the inbred, combed "White Trash" and "Diary of a Doomed Fiend" with its deep-throated bass lines. This album also contains acid-induced samples and cover songs, such as Eurythmics' "Sweet Dreams" and a very sexy version of Nina Simone's "I Put a Spell On You." Mr. Manson's vocals are more diverse than on their previous work, but their hard rock-metal-industrial-fuck you-fuck me sound is still very solid. The vocals connect well with each song, which ranges from aggressive and dark to slow and penetrating. Of course, nothing compares to seeing Marilyn Manson live, with a stage show of cocks, convulsions, spit, fire, and other treats. But "Smells Like Children" is a good dose of ear candy until this psychotic circus of spooky kids rolls into your town. [Jane]

Maschinenzimmer 412 - Macht Durch Stimme (Cold Meat Industry/D.V.L.R.) By this time the name "Cold Meat Industry" is firmly entrenched in everyone's mind. Roger Karmanik and his band of merry church-burners have carved out their niche as the prime purveyors of dark, brooding atmospheric electronics. Death-ambient, blood-ambient, morgue music - call it what you will, the CMI roster delivers every time.

But what started it all? Along with release from the likes of

Lille Roger and Raison d'Etre, Maschinenzimmer 412 (better known to most readers as Pouppee Fabrikk) were (and are) one of the seminal outfits in developing the death-ambient sound. Their first LP, "Malfetor," was limited to 700 copies. Dark Vinyl re-released it on CD in 1991 in another limited run of only 555 copies! Now Dark Vinyl, via their sub-label D.V.L.R., has re-released the disc once again, combining live versions of the "Malfetor" material along with earlier cassette-only tracks dating back to 1989.

M412's darkness is at once pure and foreboding; relentless and still, violent and oddly peaceful. Anyone who enjoyed Brighter Death Now's "Great Death" and work in a similar vein will love this: droning noise loops, disco samples, creepy ambience, and vocals from the pits of Hell. This is possibly the most important (re)release of the year: a definitive work, something wholly its own, drawing inspiration from a variety of sources but emulating none. M412 gives no quarter and demands none; the listener is drawn into the depths of their sound, subject to the unfor-giving blackness, deposited in an uncharted area where there is no light, only sound and image. Horrific, prophetic and ominous, the standard by which others are judged. (Cold Meat Industry, PO Box 1881, S-581 17 Linköping, Sweden, US distribution via darkwave; D.V.L.R., Kettelerstrasse 4, D-95652 Waldsassen, Germany) [Kirby]

Masked Beauty in a Sea of Sadness (Goth Industry) A mixture of little-known goth and industrial bands make up a compilation that everyone should get to know. This album is broken down into ten gothic and five industrial pieces. It is one of the best roller coasters I have ever been on. There are a couple of bad turns involved in the ride, but the thrills here cannot be found in many other typical earth forms. The Sea of Sadness coaster will take the listener from hell to the skies many times over, and by the time it ends, the Neubauten/Ministry influenced Kittens for Christian put another spin in for total execration. The other screamers include the Empire Hideous, Kill Switch...Klick, The Deep Eynde, Apocalypse Theatre, Sunshine Blind, and many other acts worth checking out. Buy this! (Goth Industry, PO Box 913, Glendale, AZ 85311) [NF]

Max M Corporation - Soundtrack (Fifth Colvmn) Imagine, if you will, Leonard Cohen raised in cyberspace on a steady diet of Kraftwerk and computers; a Leonard Cohen more interested in bar codes than ballads. The result would probably be Max M Corporation. This Danish group storms U.S. shores from Hard in Denmark via Fifth Colvmn. A concept album of sorts, the CD is billed as the soundtrack to a graphic novel which is included as a CD-ROM track for Window users at the beginning of the disc. Lyrically, the singer explores themes of technology and its implications to mankind in a world-weary voice that, as I implied at the start of this review, bears more than a passing resemblance to Leonard Cohen. The lyrics approach their topics with uncommon intelligence and wit (yes, Virginia, industrial music can have a sense of humor) and cover everything from technology's effect

on sex ("TeleDildonics," my favorite on the disc) to its ability to extend our lives even when we may not want it to ("Four Hundred Years a Bum"). The only track that doesn't really work for me is "The Rookie Space Cadet," which is kind of awkward in its story-telling delivery of the lyrics. Musically, MMC displays a strong Kraftwerk influence, but makes it their own through excellent use of sampling, expertly programmed synths, and a slight ambient techno influence at times...oh yeah, and did I mention they know a thing or two about writing a great song? It has been a long time since I found a band that had everything together so well: the music is incredibly catchy and well-produced, the vocals are uniquely styled, and the lyrics are extremely worthwhile. With an outstanding European release like this available finally available at domestic prices, you have no excuse not to own it. My faith in the scene is being steadily renewed. (Fifth Colvmn, PO Box 787, Washington DC 20044) [Shear]

Midnight Configuration - Gothtec (Nightbreed Recordings) The debut release from the musical project headed by Trevor E. Bamford (ex-Every New Ghost). Trev takes a new approach of mixing goth with industrial sounds. These four songs in this four-track maxi CD are all similar by retaining a dark and doomy feel. This is all done with Jourgensenesque vocals (a pace that is similar to the Twitch era), updated technology, E.N.D.G.'s guitar sound, and simple, repetitive lyrics. Execution on Gothtec is slightly better than average, but Trev does have a new, innovative formula to shake up the scene of the future. (Nightbreed Recordings, 13 Osborne St., Radford, Nottingham, England NG7 5LV) [NF]

Ministry - Filth Pig (Warner Bros) The first thing the casual listener will notice about the new Ministry disc is this is definitely not "Psalm 69, Part II." Originally, scheduled for release in March of '95 (or thereabouts) and delayed indefinitely, Al Jourgensen and Paul Barker have finally deemed the interval between their previous release and Filth Pig as substantial enough to, if nothing else, alter expectations, or at least give Mr. Jourgensen a little breathing space after venting so much anger. The lyrics are full of vitriol laced with sarcasm. The vocals compliment the mix as you can almost sense his canines tearing at flesh and spitting it out. Musically, the trademark industrial underpinnings are utilized to a minimum. This almost comes off as quite simply, an excellent heavy rock disc (!). This is a very much a guitar-oriented foray, but more in the ambience of noise vein than the double-lead crunch of, say, "Just One Fix." A lot more strum, a little less metal. Highlights include "Reload," with the riff of Jimmy Page's wet dreams; "Filth Pig" and its stalker-mode bassline; "The Fall," with its high heels stumbling down a glass staircase and circular, pulsing rhythm; and the sirens-wail guitars of "Game Show." The only thing I hate is the inevitable flock of sheep who will blueprint the current Ministry sound, flooding the airwaves with their own insipid caterwaulings. And we'll have to wait another four years for the next Ministry disc! Aaargh! [JC]



MOD - Loved By Thousands, Hated By Millions (Megaforce)

Twenty-nine tracks of true, no bullshit punk rock with a brilliant sense of humor! This album covers the legacy of MOD with cuts from every previously released album and EP, as well as several new tracks. Contained on this album are covers of Fear's "Livin' in the City" and the Beach Boys' "Surfer USA," reworked theme songs like "Bonanza" and a spoof on Ronnie James Dio ("The Ballad of DIO"). Interspersed with comic relief segments like "Vent" and "Short but Sweet," they've added classic tracks like "Theme Song" and "Spandex Enormity." The absolute most brilliant cut would have to be "Clubbin' Seals." I will say no more...Buy it! (Megaforce, 14 Tenant Rd, Morganville, NJ 07751) [KC]

Monomorph - Alternative Fluid (Minus Habens) Alternative Fluid is an album of ambient dance instrumentals, not unlike Alien Sex Fiend's "Inferno" crossed with H2O's "Wasteland Beats." There's not much substance here; the tracks sound more like pattern blasts than songs. Too little attention to structure and development makes this release a half-hearted effort. I doubt even remixes could save these songs. (Minus Habens, Via Giustino Fortunato 8/n, cap 70125 Bari, Italy) [Richard Allen]

Mover - Final Sickness (PCD) Not quite hardcore, per se, but FUCK!

OK, this shit is techno, but I'm just not sure you can call it "dance" music. True, a lot of these tracks use the fun 909 drumkit that techno projects love so much, but there's something darker beneath the surface here.

No samples or voices are on this album, just a very evil sounding electronic minimalism more appropriate for a ritual chamber than a dance floor. Tracks like "The Conspiracy" ooze something thick and black out of your speakers... something not achieved in pure electronic music since the likes of Kraftwerk or D.A.F.

Proof positive that new ideas are in fact coming out of the techno genre. (PCD, ph. 69-426 665, Germany) [Waxe]

Murray Fontana Orchestra - Plays The Hafler Trio (Staalplaat/Soleilmoon) And now for this week's Hafler Trio disc. This is the re-release of a 1986 cassette of the same name (which is still in print, incidentally) in a limited run of 1000 copies, featuring some of the more disturbing cover art I've seen in a while (that's not including the nice neon-orange-and-green color scheme). While credited to The Murray Fontana Orchestra, this album is actually a Nurse With

Wound/Hafler Trio collaboration, or NWW processed by the Hafler Trio, or Andrew McKenzie sodomizing Steven Stapleton or something to that effect. At any rate, one of the better records to see released from either artist. On the H30 end of things, this is similar to "How To Reform Mankind" or perhaps "Walk Gently Through The Gates Of Joy"; from the NWW side, the mismatched union of "Sylvie & Babs" and "Homotopy To Marie." Groans, whistles, scrapes, jackhammers, bleeps, warblings, thuds, horns, scratches, broadcast themes, wails, creaks, and other assorted sonic manipulations populate these two 22-minute mentally challenging pieces. Basically it sounds like what you'd expect from a Hafler Trio/Nurse With Wound collaboration, which means you should go buy it right now because it's completely amazing. A note to the uninitiated: this is not "music" in any traditional sense of the word, but if you've always wondered what those bands that have lots of really expensive, rare, and weird-looking CDs sound like, here's a great place to start. The liner notes are priceless, as well. (Staalplaat, PO Box 11453, 1001 GL Amsterdam, THE NETHERLANDS/Soleilmoon, PO Box 83296, Portland, OR 97283) [Kirby]

Muslimgauche - Salaam Aleikum, Bastard (Soleilmoon) This is the fourth Muslimgauche album I have ever heard and I dare say it's the best so far. This compact disc is a lot more innovative than what I have listened to, and it seems to be slightly less repetitious than previous efforts. For those who have no idea as to what Muslimgauche are all about, imagine a Middle Eastern ambient sound with strong political themes woven in, sometimes not at the best of places. Overall, they are pretty mellow and have a lot to say for a mostly ambient group. This album is not your typical slice of ambient cake. It has a thick beat and samples that will make you think about the Middle East in a different way. This album is dedicated to the invisible hands of revenge. (Staalplaat/Soleilmoon, PO Box 83296, Portland, OR 97283) [cipher]

Mylase - Mylase Noise and more noise, but that's OK—I like noise.

But these people or band, I'm not sure which, have not ventured beyond the sonic bits that started off this tape. It's nearly a side full of the same thing over and over. No variation—and one voice loop keeps saying "ah, this is not happening." It would be great to know what is not happening, and why!

Take, for example, Missing Foundation, noise for a purpose, political, emotional, and otherwise—at least I know what the fuss is all about. Mylase never places its noise in any context for the listener, and a piece such as this, without any variations, cries for it.

But if you take it for just noise—then it's just what you get—noise. Does everything need a context? Maybe yes, maybe no. Individual preference. [Lena Holub]

Neither/ Neither World - Maddening Montgagery (Com-Four) Wendy Van Deusen, singing mostly on key, heads up Neither/Neither World, a group which focuses on the introspection of death. Those who are already depressed

will probably be ready to die by the time they reach the last track. This album, although dreary, is spookily engaging. Electronic soundtrack pieces alternate with acoustic guitar tracks to form somewhat of a concept album. "Lauremont" is the album's most lingering piece; Wendy does her best demented Siouxsie imitation over a muddy drum track, wailing about a slow drowning. "Seven Kinds of Sin," also found on the Taste This 4 compilation, really belongs in the film "Seven." "Dreams of You" deals with a witnessed death, and "Out in my Head" is about demon sightings. An album to murder anyone's happy mood. (Com-Four, 7 Dunham Pl., Brooklyn NY, 11211) [Richard Allen]

Neotek - Brain Over Muscle (Cleopatra) Within the name of Hard (released by Cleopatra here in the States) Neotek lies in a contradiction. Although, as the reader has probably already discerned, Neotek is a Euro-tech band, they use a great deal of analog synths and outdated computer sounds. This "old tech" approach is by choice, of course, but it seems awkward for this sort of band to adopt a name that means "new tech." Name aside, Neotek is everything that any listener would expect from a Euro-tech band. Repetitive synth lines at high bpm's abound with an occasional sample coming through at odd intervals to spice things up. Neotek are pretty straightforward in delivering yet another addition to the Euro-tech sound, and are certainly adept at doing so. Tracks like "Mind-Traveling," "Countdown," and "Neotek 52" are standard 4/4 dance tracks with some fairly interesting sampled sounds interspersed. One trait in Neotek's favor is their ability to keep tracks refreshing by varying the tempo throughout the song. Of the more unusual the tracks on the album include "Rhythm Machine," which samples an actual Speak and Spell throughout the song. "Tear My Mind Apart," as well, was a bit different, being stylistically and vocally right off of a Depeche Mode release. Depeche Mode synth sounds abound in this release, but particularly in this track. In all, if you don't like Euro-tech, you are probably not going to like this album. However, if you aren't adverse to the dance floor, this is a very nifty little addition to your CD collection. [KYron]

Neuroactive - Morphology (Cyberware) Neuroactive is a Finnish trio which sounds like a poor man's Placebo Effect. "Morphology" includes no memorable cuts and exhibits little creativity. The vocalist mumbles without energy. Each song sounds good for about 30 seconds; the same sequences and tempos run throughout with only sporadic breaks. Is this hypnotic or boring? It depends on whether or not you're on drugs. If you grip the CD right, it makes a good egg slicer. (Cyberware Productions, Box 623, FIN-33101, Tampere, Finland) [Richard Allen]

New Mind - Zero To The Bone (Fifth Column) New Mind is new hope for the U.K. Their second album is consistently entertaining, a variety pack of electro styles. As the album begins, we find New Mind in FLA mode; "Blindfield 1" and "Badheadgirl" inhabit the territory Leeb and Fulber abandoned when they added guitars to their lineup. Then comes the loping "D.N.J.," featuring AIDS-related

samples and Puppyish vocals. "Stoneheart" introduces us to Jane Helena, whose voice balances the lyrical presentation, inviting comparisons to Battery. She continues to sparkle on tracks such as "Touch," the curious duet "When I Was a Boy," (she handles the male part), and "Blindfield 2," while making smaller contributions to other tracks. "Left to Fade" is New Mind's nod to metal; "Krak" is a spooky, sample-laden closer that fell off someone's soundtrack album. Industrial music thrives in the land of tea and crumpets. A pleasant surprise. (Fifth Column, PO Box 787, Washington DC 20044) [Richard Allen]

Nightmares on Wax - Smokers Delight (Wax Trax) George Evelyn is credited by many people as being one of the founders of the Trip Hop movement (the better known members of which are Portishead and Massive Attack), but don't let the labels fool you. "Smokers Delight" is a light, funky jazz album. Nothing more, nothing less. Some techno elements quietly bob into the mix now and then, but they are far outnumbered by the organs, electric pianos, and strutting sidestick rhythms. While many Trip-Hop bands incorporate jazz influences into their music, most of the better known bands fuse it with a dark atmosphere which is missing here. The album is superbly done and has a very organic feel to it for a one-man project, but it is also of a significantly brighter temperament than many people reading this magazine will be used to. However, if you're seeking to expand your musical horizons, or just want something mellow and funky to play when your stoner friends come over, this wouldn't be a bad place to start. (Wax Trax, 1659, N.Damen Ave., Chicago, IL, 60647) [Shear]

Nocturnal Emissions - Binary Tribe (Staalplaat/Soleilmoon) Binary Tribe represents the second in a series of ten new albums to be released by this band in the next few years. What makes this compact disc intriguing is that it sounds absolutely nothing like the first disc, Glossalalia. What is more peculiar is that this disc sounds nothing like Nocturnal Emissions. For the first time that I am aware of, Nocturnal Emissions have ventured forth into the ever-expanding world of techno. With a dominant theme of outer space and aliens, this compact disc fits right into the techno music scene. They go as far as to give the BPM for each song. The one thing that makes this album decent is the actual music. I enjoyed listening to the bizarre sound of this truly peculiar band making a techno album. This is definitely not the same music that you find on any old techno record. It has originality and a certain feel you just can't find anywhere else. This also presents another interesting question—what will the third disc sound like? Who knows, maybe Nocturnal Emissions will write a polka album. (Staalplaat/Soleilmoon, PO Box 83296, Portland, OR 97283) [Cipher]

noise box



Noise Box - Nuff Nutz (Cleopatra)

This new maxi-EP (or mini-album depending on how you look at it) features new tracks as well as remixes of tracks from this American band's previous album. For the uninitiated, Noise Box practice what many consider to be the "American" sound of industrial; minimal electronics, heavy guitars, distorted vocals, and lots o' angst. As with their previous effort, this release left me somewhat underwhelmed. The music is overly repetitive and uninspired (a good number of the tracks revolve around numbing, one-note riffs) and much of the sampling uncreative. I know there is a following for this band (I learned firsthand from the verbal reaming I received last summer when I criticized them on the Internet), and they'll probably enjoy this just fine, but when there are so many other legitimately talented bands producing creative, challenging material out there, why settle for this? [Shear]

Notes from the Underground (Priority)

Nothing goth or industrial here. Actually, nothing underground either, just the typical "alternative" stuff that is now mainstream. Skippable. (Priority, P.O. Box 2590, Los Angeles, CA 90078) [Richard Allen]

Oomph - Defekt (Dynamica)

It seems like the age of labels dabbling in industrial music has ushered in yet another wave of "industrial" first albums. After the dust has settled, and it's time for a second album though, we'll begin to see who's really who and what each band stands for in their own image. Such is the case with Oomph's latest album, Defekt. You could easily dismiss this album as trashy metal rip-off electro on first listen, but a closer examination will expose a dark degeneration within that community. While most modern industrial depicts the darker images of 20th century civilization, Defekt depicts the emotional impact of our decline by displaying the mental degeneration of a society besieged by radical and reactionary change. This degeneration can be witnessed first hand by the listener if placed in the proper context, but alas, a few pops, dings, and samples combined with darkness does not an industrial album make. (Dynamica c/o CBM Inc., 8721 Sunset Blvd., Hollywood CA 90069) [Cykophuk]

Oxygene 23 - Blue (Fifth Colvmn)

Yet another project spawned from Die Warzau prodigy Jim Marcus. This album is pleasantly different. It takes its influences from new age, jazz, Japanese, and Indian music. Jane Jensen does a marvelous job on vocals, adding an ethereal, airy, and angelic quality. The instrumentation tends to sound very Eastern, relying heavily on bells, marimba,

flute, piano, and synth-reproduced Eastern instruments. The percussion is kept to a minimum, even on the "dancier" tracks, and veers away from the traditional snare/tom/bass set-up, and utilizes timbales and bongos. One of the most impressive things about this album is its outstanding production. The best track on the album would have to be "Good for You," a bluesy, 20s/30s speakeasy number with instrumentation limited to a brushed hi-hat, bongos, and bass. The vocals are easily on par with respected modern jazz singer Sade. Beautifully done. (Fifth Colvmn, PO Box 787, Washington DC 20044) [KC]

O Yuki Conjugate - Equator (Projekt)

If atmospheric music was based on ascension much like Zen Buddhism, then O Yuki Conjugate has undoubtedly reached nirvana. An unfortunate few bands are able to truly perfect minimalism into an art form, and less than that do it with the style and beauty as what is to be found on Equator. As with every O Yuki Conjugate release, there are no real stand out cuts, so to speak, as the purpose of the album is an entire play, not individual songs. On that level, Equator gives the feeling that the listener is traveling through complex worlds, yet with out the standard fare head-in-the-clouds syndrome with which many atmospheric bands are afflicted. There is a definite earthiness to the atmospherics in this album. Equator is the travel guide of the head trip, and for that reason alone is a worthwhile buy. (Projekt, PO Box 146-636, Chicago IL 60614 USA) [KYron]

Painkiller - Execution Ground (Subharmonic)

Well, the twisted team of Laswell, Zorn, and Harris have done it again. This time, they've created music almost completely unlike their past efforts. The tweaking, screeching alto sax of avant-jazz composer John Zorn is still present, as are Bill Laswell's throbbing bass noise and Mick Harris' thundering percussion, but... The music is a radical jump from the material that appeared on "Guts of a Virgin," and only a short hop from "Buried Secrets," which featured the masterful Justin and Benny of Godflesh fame on a couple of near-ambient tracks. As with Broadrick and Harris' other project, Scorn (which Justin has since left), Painkiller has begun to drown itself in the isolated dimensions of hardcore ambient dub, swimming through the amniotic air, layer upon layer of textured sound. This double CD features one disc with three tracks, none of which last for less than sixteen minutes, whereas "Guts of a Virgin" featured about four tracks which lasted less than a minute each. "Buried Secrets" also has its share of short bursts. No such phenomenon appears on this newest effort, however. Disc two is the ambient disc, featuring two "remixed" versions of two tracks from disc one, which actually bear nothing in common with their namesakes aside from the titles. The material on disc two is far superior to that on disc one, some really incredible stuff, bubbling away into the night, sample over sample, sounds wafting up from outer space, the most incredible track being "Parish of Tama Ambient," an amazing nineteen-minute, nineteen-second long track full of haunting beauty. All in all,

Execution Ground is an awesome album. (Subharmonic, 180 Varick St., New York, NY 10017) [Leech]

Plastic Noise Experience - Neural Transmission (Van Richter)

As much as I hate to give this label exposure after Paul Abramson's child-like rants over the Internet this summer, I would be doing the band a great disservice by ignoring this CD. Suffice it to say that this is also out on KK if you'd rather your dollars go there. This CD is a perhaps premature back catalog collection of PNE's work, including the infamous cover of Bronski Beat's "Small Town Boy". Throughout the disc, PNE's sound varies from up tempo EBM ("Kill the 6" and "Gold") to restrained technopop ("Illusions," "Doom"). In general, PNE's music is extremely simple and extremely repetitious. It probably works very well in a live or club situation, but it can grow monotonous to the home listener. They have some good ideas, but overall the sound is underdeveloped and the synths uninteresting and dry (I would've liked to hear more of the modulating sounds like in "Deny"). They do use minimalism to their advantage, however on "One Way Order," a very sparse, cold rhythmic track where they allow themselves to let go a little bit. Towards the end of this CD, things veer more consistently into technopoppy material with an edge. The band fares much better with this material which is quite catchy while maintaining an eighties darkness to it. Overall, I'd say PNE is a band whose potential has not yet been realized. When they do, however, the results are sure to be devastating. (Van Richter, PO Box 13321, LaJolla, CA, 92038-3321. 619-452-2322. {http://lab11.me.gatech.edu/vanrichter}) [Shear]

Project Pitchfork - Alpha/Omega (SPV)

First of all, don't be expecting an album full of "Corps d'Amour"-style material, because you won't get it. Don't even expect an album comparable to "IO," because you won't get that, either. What you do get is something akin to a better-produced version of "Lam'bras," with worse lyrics, packaged in a sardine can.

What happened?

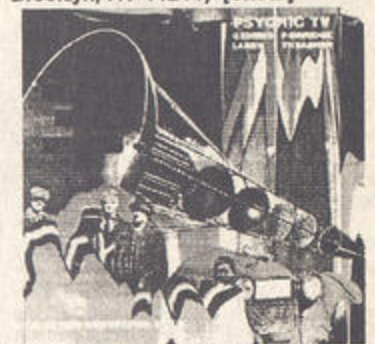
How can a band go from brilliance like "Entity," "Terra Incognita," and "Bodies" to unlistenable cheese like "Green World"?!! (Sample lyrics: "Trees/life-giving gods/bowing to live/never fading/I am the forest".) Personally, I never believed most of Spilles' lyrics to be that amazing; often they weren't bad, and occasionally he stumbled onto a good line or two, but the main things that gave the songs their flair and freshness were first, the way the vocals sounded and second, the music. Here, the trademark "I-sound-like-I'm-using-a-distortion-box-but-I'm-not" quality is absent from the vocals, and the music is sub-"Dhyani". The music is also probably sub-Cat Rapes Dog. OK, it's sub-And One. I'm not a big And One fan.

I don't mean to make this out to be that poor. That is to say, it's probably better than a lot of the crap that's currently floating around. But given Pitchfork's previous work, "Alpha/Omega" is a regression, a step backwards. All the sonic (and lyrical) territory explored with "Corps d'Amour" is forsaken here in favor of simple rhythms and tired synth pat-

terns (see "Endzeit" which might as well be "Assimilate"). I get the feeling that after the massive hype and success of "IO" (you can buy Project Pitchfork boxer shorts) the band is sort of resting on its laurels and feels as though they can get away with releasing sub-standard material - which is precisely what "Alpha/Omega" is. I can't even recommend that completists waste their money on this, except possible for the cool metal box (despite the fact that it has a large crab emblazoned on it - guys, lose the crayfish metaphor! Poor! Poor!). In short, a disappointing release from a usually exceptional duo. Oh well, guess I'll just go listen to "Souls/Island" again... (Candyland/SPV Buchenberge 15, D-30453 Hannover GERMANY) [Kirby]

Psychic TV - Electric Newspaper

Vol. 2 (Dossier) Much like the superior Volume 3 in this series, this amounts to a sampling CD for those of us with an extra weirdness chromosome. Among the tracks you'll find more of Genesis' verbal ramblings (spoken and "chanted"), truly bizarre answering machine messages, manipulated dime-store keyboards, odd sound effects, and, as in Volume 3, a variety of loops from weird old 60's psychedelia... I almost get the feeling that Genesis and Co. are trying to start a new trend in music by providing all these cheesy old 60's guitar riffs for us to sample. If you're not inclined or equipped to sample, you can still listen to this as an album, albeit one that is undeniably bizarre and disjointed. Listen about midway through the CD for a dark ambient track that's a dead ringer for older Delerium. Although the legality of this is somewhat dubious, Genesis is to be commended for providing sampling material that is truly different and experimental. In the meantime, I'll be listening for the new "psychedelic techno" sound to emerge. (Com Four, 7 Dunham Pl., Brooklyn, NY 11211) [Shear]



Psychic TV - Electric Newspaper

Volume 3 (Dossier) A very unusual, very welcome release. The generous Mr. P-Orridge dug into his sonic archives and digitally edited the results into what essentially is a sampling CD for those of us with more twisted sensibilities than most sampling CDs cater to. For those not familiar with sampling CDs, these are CDs that contain material for musicians to sample into their keyboards and do with as they like. The material here is extremely unusual and unlike anything you've ever heard from this kind of release. A good portion of the sounds are loops and snippets from obscure 60's psychedelic records, some very heavily manipulated. There's also a large number of effects type sounds and several spoken samples, including a good many from

Genesis himself, some apparently from a pirate radio broadcast. The "album" ends with an excerpt from an interview Genesis conducted with Brion Gysin regarding the wacky antics of the Rolling Stones' Brian Jones. This release is probably only going to appeal to a limited audience (mainly musicians with samplers and noise-lovers), but that audience is going to be doing cartwheels over it. (Com Four, 7 Dunham Pl., Brooklyn, NY 11211) [Shear]

Putrefy Factor 7 - Total Mind Collapse (Celtic Circle) First off, if you are not tuned in to the material being released off the Celtic Circle label in Germany, then you are doing yourself a great disservice. Putrefy Factor 7 are just another band out of Germany specializing in destructive, electronic torture. Combining discordant and functional programmed beats with sheer electronic chaos, PF7 can only be compared to a more disturbing "mind" era Puppy. Only a couple tracks off this album are club friendly (at least for this country anyhow), but that is no deterrent. Produced by Sevren Ni-Arb of X.M.T.P. in his T.G.I.F. studios, vocally, lyrically and musically it's difficult to fathom the programming talents of Putrefy Factor 7. With bands such as this, it's a shame the U.S. suffers so much from the plague of guitars. (Celtic Circle, P.O. Box 7113-47801 Gelden, Germany) [Scott Wilkins]

Psychick Warriors Ov Gala - Peel Session (Restless) These Belgian techno mavens, with two albums and four singles under their belt, have released this three-track EP which was taken from the recordings of the

John Peel show recorded in January 1994. "Break," "Dust," and "Pull" are the three tracks, and each puts the listener in a comfy hypnotic groove. Combined, the experience is one of heightened aural sensation. These tracks have all appeared elsewhere in the PWOG discography, but nevertheless, no discography is complete without a Peel Session thrown in. (Restless, 1616 Vista del Mar Avenue, Hollywood, CA 90028) [Lena Holub]

Rapoon - Fallen Gods (Staalplaat/Soleilmoon) Rapoon's third album proves once again that Robin Storey, ex-Zoviet France member, is the master of mellow. Fallen Gods is a little bit darker than its predecessors, but it still has that oh-so-relaxing tribal sound. The case is a credit to the disc with a beautiful design and elegant packaging. This is the type of music you should put on to turn up really loud and collapse on your floor to enjoy. Guaranteed to put you in a better mood than you're in right now. Another really nice thing about this disc is the fact that the disc is a special offer that can enable you to get a whole new Rapoon album for pretty close to nothing if you have an extra DAT tape nearby. Overall, a really good disc to check out. (Staalplaat/Soleilmoon, PO Box 83296, Portland, OR 97283) [cipher]

Revenge of Nephthys - Crying Time (Tallha) From the Tallha subdivision of Music Research Germany comes Revenge of the Nephthys, a conglomerate of goth enthusiasts who incorporate a number of influences into their own dark potion. (Unfortunately this came in promo-

tional packaging, so I don't have song titles to provide you with...) In the tradition of In the Nursery and Laibach, we are presented with a slow, brooding song that mixes subtle guitar and bass with dark synth and vocals that are eerily reminiscent of Jim Morrison. The singer's vocals are more original throughout the rest of the album with the standard low-tuned goth stylings, but without the standard rip-offs of Peter Murphy and Andrew Eldritch (although some of the music is decidedly Sisters-like). Musically, the band uses atmospheric synths, echoing drums and guitar that wanders into Cure, Clan of Xymox, and PIL territories now and then to produce very well-done tracks that would have done 4AD proud back in their day. It seems like most of the goth bands I've heard recently have lost sight of the music and care more about projecting their image than anything else. Thankfully, bands like Revenge of the Nephthys have it right and put the music first. Leave the other bands to the "hats and make-up" crew. [Shear]

Schloss Tegal - Oranur III "The Third Report" (Interzone) I first heard of this peculiar band when I was living in Lawrence, Kansas. They used to reside there and pump out plenty of thrashing violent music to leave the locals completely stunned. I actually got to see them play live in a tiny bar in the center of that small midwestern town where they scared the pants off the local crowd. Now, Schloss Tegal is on their second full-length album, appropriately called Oranur III. This album, which has a completely different theme than the first, The Grand

Guignol, is centered around the teachings of the infamous UFO researcher Wilhelm Reich. This album has a clearer sound than the previous efforts and, in my opinion, sound better than the first effort. The fun thing is that the band uses some of the most interesting sample sources I have ever heard: cattle mutilations, crop burnings, and sounds from outer space, to name a few. This album takes you to the front line of the UFO phenomenon. (Interzone, 215 N. Market St., Frederick, MD 21701) [cipher]

Scorn - Gyrat (Earache) So what happens to a guy who breaks bottles over people's heads? What happens to a guy who drinks more booze than he breathes air? In both cases, Nicholas Bullen has proven that the two don't mix with making music and Mick Harris let him know it. Yes indeed, that walking stick of human dynamite, Mick Harris, is now all on his own to do Scorn as he solely pleases. But didn't Nick do the vocals? Didn't he also supply the bass that Scorn is almost legendary for? Ya, so! Mick has proven with this release that he is indeed the master of his own fate as Scorn rips ahead with the heaviest mix of trip-hop beats, ultra low frequency bass, eerie sample work and dance floor density ever. The vocals were tossed in the bin and so were the more structured frames of the band's past. This time, it's a deep a space adventure with few limitations of timing or constraint. With all of this Portishead type "trip-hop" floating around, it's good to see this style of music hasn't lost the sinister edge of it's inception. Harris' view through the worlds of "Gyrat"

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are simple, "Get the fuck out of the way or this thing's gonna land on you!" Just like back in the days of Napalm Death except this time around, we're spared the cookie monsters in favor of fat grooving beats and a nomadic presence that will probably never reach home. Be sad, but please dance while you do it. (Earache, 105 Harcourt Rd., Forrest Fields, Nottingham, England) [AJ]

Second Skin - Suture (Dynamica) Here we have another release in proper Dynamica style: shredded sampled guitars and howling vocals anchored by a relentless dance beat. Second Skin, it has been said, bridge the gap between Nine Inch Nails and Cubanate, no description could be more apt. This is what the Armageddon Dildos wish they were. "Kitschchrist" could be the bastard progeny of 16 Volt and Steril, while "Dirtpool" provides a port in the storm, a moment of tenuous calm, punctuated with a resigned and cynical vocal: "I know I've been here for far too long/I'm getting used to the thought of doing everything wrong". The melodic/harmonic structures exist in that netherworld between major and minor keys, lending the album a certain tension that serves only to increase its power. If you've been waiting for the next "Broken" this is probably it. (Dynamica c/o CBM Inc., 8721 Sunset Blvd. Suite P6 and P7, W. Hollywood, CA 90069) [Kirby]

Sister Machine Gun - Burn (Wax Trax!/TVT) Since Sister Machine Gun's explosion onto the electro-industrial scene, they have captivated a great deal of attention. Their first album, *Sins of the Flesh*, was everything a dance-oriented Nine Inch Nails crowd could possibly wish for. The Torture Technique, their second attempt surprised many due to its intense sound and its 70s groove-ridden manipulation of guitars. Sister Machine Gun have now delivered with *Burn*, a successful follow-up to their previous albums that is just as groove-oriented and angst-ridden, but shows a maturity in song masters Chris Randall and Chris Kelly's style. Similarities exist between *The Torture Technique* and *Burn*, but not so much as to say that this is a continuation of a past style, but rather a further manifestation into the realms of a electro/guitar/groove hybrid that makes Sister Machine Gun the amazing band that it is. The vocal distortions are minimal, the sound is remarkably organic, and with the exception of a few power-punched songs like the first single, "Hole In The Ground," an unusually sensual mellowness weaves through this album frequently. Songs like the title track, "Burn," and "Inside," give off a warm dizzy sexuality that even Trent's feeble attempts can't compare to. Sequencing and drum modules take back seat on this album, providing soothing perfection in the background to well placed guitar lines. *Burn* is by all means not a foray into heavy metal power chords in the KMFDM vein. The guitars are used in a way that accentuates the music, rather than overpowering it. The same goes for the usage of dance beats and synth lines. From the angst of "Hole in the Ground" to the sensuality of "Inside," (which, frankly, makes my thighs tingle in a way that very well upstages a certain song by a Mr. Reznor) *Burn* proves

that the electronic music scene is not dead, nor is guitar killing it off. This album is an absolute necessity for anyone's CD collection. (Wax Trax!/TVT, 23 E. 4th St, NY, NY, 10003) [KYron]

Sixtus V - Sixtus V (Demo) I had the remarkable experience of seeing Sixtus V perform live in North Carolina. Through the entire assault, I was wringing my hands in despair that I did not have a few thousand dollars to spare to produce a CD for this dark machine of music. Someone, please, remove this burden from my soul and pick up this band! The live show was a lighting extravaganza and stacks of monitors displayed original video of stunning static and technical triumph. And the sound... visceral programmed art noise. Some vague references to Skinny Puppy, but rooted more deeply in early noise/Industrial influences like Throbbing Gristle. Slightly gloomy, non-sterile, engrossing and passionate. The electronic music is replete with nihilistic samples, odd percussive rhythms, and the buzz and hum of fallen technopolis. A new brew of gothic electronic sorrows. The descriptives pour forth... Unholy atmosphere...dizzying images of sound and the blur and haze of a red swirl of wires. I close my eyes and envision the cold blazes through the oh-too-thin tissue of my eyelids, which I fear must be gouged out at any moment for the pleasure of the machine. Frightening...goodly...is Sixtus V. And very, very talented...I'd venture to say brilliant, along the lines of other industrial heroes who have carved a solid niche in the genre. This unsigned band, hovering around in Raleigh, North Carolina, must be brought forth for consumption. And was that their consumption...or ours? (1000 Norris St. Raleigh NC 27604 or 919-834-BAND) [Misty Dawn]

Skinny Puppy - The Process (American) As chaos inadvertently ended one-third of Skinny Puppy with the death of Dwayne R. Goettel, so chaos begins *The Process*, the swan song, so to speak, for this highly influential band. With the impassioned piano of Jahya overlaid with violent, biting guitar chords and percussion, *The Process* opens. This is not a false warning. The emotions, like the music itself, are intense.

The Process is undoubtedly a Skinny Puppy album. Although many might try to argue the use of guitar as scandalous, this album holds within it the core ingredients of a Skinny Puppy folio: hard percussion, haunting synth lines, and Ogre's breed of ever on the edge of madness vocals. "Death," the second song on the album, is an obvious example of this. This song is death, an embodiment of that brink of insanity violence that is trademark Skinny Puppy.

"Candle" opens with an acoustic guitar and... Ogre singing? If this spurns people to admit candidly, "Nivek, I didn't know you had it in you," it wouldn't be surprising. It does work. "Candle" is a well-made song, and Ogre's vocals complement it nicely. Considering Ogre's poetic lyrics, it is also worth the ability to discern his little nuances. Musically, it is also extremely impressive to see elements of hard industrial (guitar chords, heavy percussion) layered

with eerie synths, and acoustic guitar. Similar comments can be made about "Cult," which is equally as powerful in its gentleness.

On the rougher side of things, indeed, a bit daring in its roughness for Skinny Puppy, is "Crucible." Even with its brashness, a moody front blows in, with piano and the lyrics (please forgive discrepancies): this is the god to save your soul/water burns holy/kill the faith inside of you... whisper the name/all is not so black and white... When this album takes new directions, these directions hold within it some extremely crafted work.

Remnants of Download, cEvin and Dwayne's (RIP) soul project, can be seen on songs like "Blue Serge" and "Morter," which combine dense percussion with analog synth strings, and the uncountable sound bites that make up the Skinny Puppy library of samples. "Cellar Heat," on the other hand, is in the same vein as "Candle" and "Cult," but with a slight touch of Pink Floyd spaciness at one point (relax, this is a good thing). The piano at the end, however, is reminiscent of "A Ship Named Despair" off of *The Tear Garden's The Last Man To Fly*.

The Process is not a continuation of any previous Skinny Puppy album, and for this reason, it might upset a few fans. However, in my opinion, this is just as powerful, meaningful, and hauntingly beautiful as any prior release. True, it has its own decidedly different feel, but it is trademark Skinny Puppy from beginning to end. *The Process* is, perhaps, one of the most anticipated industrial releases of all time. Whether or not it

will live up to the expectations of the fan base is up to each individual listener. However, in this reviewer's opinion, it deserves to be set on an altar and worshiped. Maybe I just have trouble disliking anything Skinny Puppy has ever done. However, maybe it is true that Skinny Puppy is one of the brilliant bands of this era. Whichever, this album deserves all the anticipation its getting.... and more. [KYron]

Sleeping Dogs Wake - Under the Stars (Hyperium) This is mostly upbeat, melodic Goth with predominantly female vocals (male vocals are brought in on several songs for effect). *Sleeping Dogs Wake* are very dramatic and danceable, with lyrics which run the gamut from non-sensical (the Spanish-influenced "Jaldi") to reminiscent of a fractured fairytale ("Spiderbilly"). "The Wheel" and "Radio Canine" are ethereal/ambient pieces that drone on a bit. The highlight of the disc is the title track, "Under the Stars," which is a fascinating bit of dance-pop that would feel at home on most dancefloors. This would be an excellent addition to the music collection of those persons who enjoy female vocals or danceable Goth/pop (if there is such a thing...) (Hyperium, PO Box 910127, 90259 Nurnburg, Germany) [nanette]

Spahn Ranch - The Colled One (Cleopatra) With their introduction of a lineup of Matt Greene, R. Morten, and Athan Moroulis (of Tublacain/Executive Slacks fame) via "Collateral Damage," Spahn Ranch secured themselves as a major contender in the scene. Through *The Blackmail*



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Starters Kit.' Spahn Ranch was able to tame their raw power into a sound that was able to move metalheads and dancefloor maniacs alike. With their new album, *The Coiled One*, Spahn Ranch takes their collateral damage one step further into the civilian infrastructure.

Song master Athan Moroulis is back in force with his amazing breed of hard hitting lyrics. However, paired more fully with his breathy fire is the cranking of a powerful sampled guitar. The inclusion of guitar, though, does not detract from the sound. This is by no means a metal band with samples. Spahn Ranch's sound has a grip on the dancefloor despite the guitar's powerful inclusion.

A major change in the Spahn Ranch sound is the choice to use minimal effects on Moroulis' vocals. With his sultry voice coming in loud and clear, unlike many bands on the market, he indeed proves he can belt them out as well as growl without hiding behind a voice box. Another benefit of the clearer vocals is the ability to discern Moroulis' lyrics, which truly are food for thought.

I have to admit somewhat of a bias towards Spahn Ranch. I consider their live show to be one of the best I have seen. I have also named a stuffed duck Athan, after Moroulis. However, despite this, I still consider *The Coiled One* to be an excellent addition to the Spahn Ranch canon. As they say in 'The Judas Cradle,' 'In the hanging cages, they radiate the fortress...' Alas... [KYron]

Spahn Ranch - The Coiled One (Cleopatra) Following three releases and appearances on 14 compilations, 'The Coiled One' continues the pioneering tradition Spahn Ranch has set for themselves. The music is controlled. There is very little that can be considered 'noise.' But as the opening sample says; 'Evil...makes me feel alive.' It has the undulating dark liquid that I crave. The vocals on the 10 dance tracks have very little distortion, making it accessible to the core industrialist as well as the dance floor and radio program director. I see this type of music becoming readily accessible to many groups.

The third track is 'Vortex,' and has that high energy beat that gets you ready. The interesting background breathes a sensual 'voooooomttteeeoo' at you. It is the carefully placed interesting elements that make this release so challenging. 'Threnody' is what a Greek funeral dirge is called. The tempo changes on this track from that up tempo dance beat to something heavier. The beat gets you into that thinking, swaying rhythm. Carrying a dark, heavy something to somewhere. Every track is worthy. Each has a different element. The pure electronic sound isn't muddy. It is a conscious effort in the part of the musicians to release something with merit, content and desire, without letting the complexity of the matter cloud the final result. This release from Cleopatra comes highly recommended as there isn't a single track that drones on unnecessarily. For those who like to dance, those who like to contemplate the music, or for those that just need something pleasantly new for their collection.

From music, to lyrics, to atmosphere, Spahn Ranch's 'The Coiled One' delivers it all. [Chinagrrr]

Sphere Lazza - The Enemy Within (Cleopatra) Arriving on these shores from Hard (via Cleopatra), this American duo has been raising eyebrows from the start, providing a strong argument against the 'Europeans do it better' attitude that seems to pervade in the electronic body music scene. With their new release, Sphere Lazza is sure to turn many more heads. Compared to their earlier work, the new album is much more melodic. The combination of Dave Trousdale's unusual nasal (and largely undistorted) vocals and Spaz's skillful electronics is unmistakably Sphere Lazza, but they've upped the ante this time with superior song-writing that isn't afraid to be catchy. This is the kind of album you can listen to repeatedly without getting bored. Spaz's layered basslines still have a nice bite to them and the beats are plenty nasty, but there is also a dark techno-pop influence (for instance, on 'Inside Your Universe') here that is sure to send many listeners reaching for the 'repeat' button. The Enemy Within finally sees the realization of the sound Sphere Lazza had obviously been striving for in the past; a perfect balance between electronic aggression and tuneful hooks. I can't wait to hear what they do next. [Shear]

Sphere Lazza - Incinerate (Fifth Colvmn) This album in general seems to be a little forced and overworked. I sense a striving to be Frontline Assembly. It tries to have a driving rhythm, but the percussion is remarkably cheesy for such distorted vocals and harsh synth basses. The cut 'LD50' is a really nice departure piece for the stuff that is going on before and after it. I wish the album contained more songs on that original vein rather than spending time trying to be something it's not. I suggest less of a reliability on pre-programmed drum machine sounds. (Fifth Colvmn, PO Box 787, Washington DC 20044) [KC]

Spice Barons - Future Perfect State (Silent) If there is such a thing as 'pastoral techno,' this is it. Lifting, upbeat ambient music—no vocals, sparse use of samples, mainly just electronic moods. Unlike a lot of ambient/trance, 'Future Perfect State' doesn't become bland after about five minutes. It evokes feelings of natural beauty and harmony in the listener. Many high points here, the best being 'Cheebah' (which, for whatever reason, makes me think of snails in a garden), the trippy, lilting 'Aromatique,' and the final track, 'White Moon,' which is a quicker tempo, dance-techno piece. Very, very good chill-out music and a must for fans of trippy ambient/trance. (Silent, 340 Bryant St. 3rd Floor East, San Francisco, CA 94107) [nanette]

Spine Grinder (Antler-Subway) Ex Revcock Luc Van Acker and hard techno maven Oliver Adams team up with a bunch of other musicians to produce an EP of gut-wrenching, if ordinary, metal. The closest comparison I could make musically is the ill-advised collaboration between Die Krupps and Biohazard on the 'Rings of Steel' disc. While the disc is plenty hard n' heavy, there is nothing

here that equals the occasionally visionary talents of its participants (Rave Ogilve mixes 2 indistinguishable versions of 'Unusual' to no avail). The only thing to set it apart from the vast hordes of other bands vying for Headbanger Ball's attention are some keyboards occasionally weaving in and out of the mix at low volume. Sadly, it appears that these guys have some catching up to do. (Antler-Subway, Leuvenestraat 87, Aarschot, B-3200, Belgium) [Shear]

Steril - Transmission Pervous (Offbeat/21st Circuitry) Offbeat looks poised to take over the world, what with Zoth Ommog well down the weary road to mid-nineties Wax Trax levels of lameness, and 21st Circuitry (bless Don's heart) are spearheading their Stateside assault with this domestic re-release of Steril's first album, with some goodies tossed in to boot. Steril is easily one of the best Offbeat artists and their brand of tight, tense electro should appeal to fans of Haujobb, Inside Treatment, X Marks The Pedwalk, and Project Pitchfork's darker moments. The occasional addition of metal-ish guitars doesn't hurt the band; although on a few tracks it adds very little, there was very little to be said about those tracks in the first place ('Tired Of Live' comes to mind here). 'No Remission' is awesomely powerful. A well-placed hip hop loop and imminent bassline combine make this the dancefloor pick of the album. 'Calestis Index' erupts periodically in fits of rage; 'Smell Of Decay' creates an atmosphere of pure terror with a delicate keyboard line and surreal samples.

The vocals throughout the album are a real treat, defiantly a tip of the hat to Ogre, but so prophetic and ominous I don't care. This is truly a professional release. To sweeten the deal, 21st Circuitry tacked on a pair of Swamp Terrorists (yes, you read that right - I about shit my pants when I found out, too) remixes of 'No Remission' that molest that track in distinctly Swamp Terrorist ways. There is no reason not to own this. Throw your Wax Trax records away; hail the coming of the new messiah.

After you buy the Steril release - and you will buy the Steril release - check out the rest of the Offbeat catalog. Everyone should have made a shrine to Haujobb by now, but there's also Genital A-Tech, Delay, Suicide Commando, Lab Animals, and of course Frontline Assembly... (21st Circuitry, Box 170100, San Francisco, CA 94117, Offbeat, Horster Strasse 27, 45897 Gelsenkirchen-Buer GERMANY) [Kirby]

Stiff Miners-Giselle (Cleopatra) This band hails from Russia, sounding comparatively like Bigod 20 and Test Dept. with Laibach vocals. The music is very upbeat, yet minimal. It is very well constructed, cold and articulated. As a whole, it is very typical of Russian Constructivism, a movement of art, literature, and philosophy that came out of the forced and rapid industrialization of Russia after the Russian Revolution. It is a nice recall back to the roots of industrial music and the original ideas encompassed within. Two particularly exceptional cuts on the album would have to be 'Taste of Ground' and 'Pass Away'.) [KC]

Sungod - Sungod (Fifth Colvmn) The introduction to Sungod's liner notes proclaims: 'This is not a normal album!' And how! First, let me introduce the players: Patricia Nigiana (formerly of Aurora and Project Pitchfork), Marcus Gijtes (Random Mindmachine, Girls Under Glass) and Rodney Orpheus (Cassandra Complex). Now the concept: it's a voodoo album! Or, rather, a tribute to Loa, 'the spirits of the Voudou religion.' Rodney claims inspiration and lyrics for this project came directly from the Loa Legba. Each song revolves around a specific spirit or god. The notes are helpful, aiding the listener's appreciation of this ambitious and unique recording. The music is best described as ritualistic dance; gnostic chants and African percussion resound throughout the mix, joined by yelping, excited vocals. 'Damballah & Ayido Wedo' is an acapella voodoo version of the Benedictine Monks; 'Ayzian' features a synthesized fly; 'Guede' is a spontaneous dance workout during which the vocalist seems to have a spiritual orgasm. Not normal, but not bad, either! (Fifth Colvmn, PO Box 787, Washington DC 20044) [Richard Allen]

Swamp Terrorists - Dive-Right Jab (Sub/Mission) A tasty treat off the new album 'Killer' (which should be out on import by the time you read this), everyone's favorite Swiss loop-mongers return with another infectious track. Featured are 3 mixes of 'Dive-Right Jab' (I think the song is about video games a la Mortal Combat, but don't quote me), in which the STs introduce a totally killer horn sample - a replacement for their guitars? Not in the slightest. The other two tracks are more in the style of the 'Brainfuck' material, ie bordering on hardcore techno but with just enough edge to keep them interesting and original and the sort of songs you would NOT want to hear when under the influence. Not quite as incredible as 'Get O.' but for those who can't wait 'til Metropolis releases the new full-length, this will certainly get you by. (Sub/Mission via Turati 22/28, I-50136 Firenze ITALY) [Kirby]

Suture (Demo) The most notable aspect of this full-length demo, aside from the fact that it comes to us from Alaska, is that no keyboards were used in making it. Instead, they constructed this little noise-fest using computers equipped with sound cards. By not being confined to a keyboard, Suture also opts not to confine to what would generally be considered music. Although a few tracks do tread familiar industrial dance ground somewhat monotonously, the band's strength seems to be in experimentation. Suture construct heavy rhythms and sprinkle them liberally with spoken samples and various noises, machine and otherwise. The tracks with vocals show a little too much Jourgensen-worship for my taste (the track 'Martyr' has vocals that VERY closely imitate Grampaw Al's style in Ministry's 'Stigmata' and they even sample Gibby's vocals from 'Jesus Built My Hotrod' on a later track), but the tracks with vocals tend to be the weakest ones anyway. Those of you who are into the noise scene and are looking for something with a little more structure and a discernible beat would do well to check out

Suture. (908 East 45th Court #1, Anchorage, AK, 99503-7550. sparambe@alaska.net (<http://www.alaska.net/~sparambe/suture/main.htm>)) [Shear]

Terminal Sect - Gun Worship EP (None of the Above) An 80-minute EP, go figure. Another good buy from Terminal Sect: four mixes of "Gun Worship," one of "Hanging Tree" and three new songs. A lyric sheet is thoughtfully included and is a necessity. First the mixes: En Esch emphasizes the synth and sample aspects of "Gun Worship" and "Hanging Tree" while preserving the vocals. Coin of the Realm emphasizes the club aspects of "Gun Worship," dumping most of the vocals and speeding the tempo midway. Chris Moriarty's mix is the EP's highlight, a guitar-drenched toughening of the original track, akin to the NIN "Fixed" and "Closer to God" EPs. John Bergin's version is the EP's lowlight, a 20-minute muddle of sluggish deconstruction which manages to lose most of the elements which gave the song its initial appeal. New entries "Rhythm of Decay" and "Division" feature the same dangling Puppy vocals, smart bass, and club sensibility displayed on "thehumansconditioned," but "Where Angels Fall" is something different: a mournful, slowly developing track decorated with "Jacob's Ladder" samples and a foreboding narrative. When the lyrics end, a post-industrial wave moves in, dominating the song's second half. Curious, haunting, and very nice, even at 15 minutes! (None of the Above, 230 Middle Country Road, Centereach NY 11720) [Richard Allen]

Test Dept - Ecstasy Under Duress (Reachout) From this highly esteemed industrial band, this album successfully puts you in the middle of their cacophonous factory once again, containing 10 tracks of metallic noise, wild eerie percussion and caterwauling. The most impressive thing to me on the album is their uncanny ability to make the human voice mechanical, especially at the beginning of the track "In Uniform." This album was originally released as a limited edition vinyl in 1984 in the UK. [KC]

THD - Outside In (Cleopatra) If Front Line Assembly's "Caustic Grip" could have raped the digital cyberpunk aspects of FLA's "Tactical Neural Implant," the resulting monster would have been THD's first release, Mechanical Advantage. Now, on THD's second release, Outside In, the monster has reached maturity. Although the FLA influence still exists, THD have moved beyond one specific style and have created this truly worthwhile disc. THD carries on their cyberpunk mentality, which can be observed simply by the song titles. "Corpsgrinder," "Lo Tek Terrorists," and "Robotika" give an obvious technical edge to this gritty band. However, moments of electronic cushioning exist on songs such as "Modern Rituals" and "Outside In." The resulting mass is chaotic but nevertheless enjoyable. THD have become far more experimental with their sound and structures in Outside In, leaving their space of excess as a carry-on of the FLA Caustic Grip style. This experimentalism, including even the sins of some real percussion and guitar (only in one song guys, don't get all worked up yet), is

really a breath of fresh air. This album is decidedly more analog, it seems, samples from the movie "War Games" notwithstanding. As well, the ghost of hip-hop seems to step in gingerly at times, adding a bit of unexpected momentum. In all, this album is highly recommended to anyone who liked THD's first release or is interested in some experimental electro. [KYron]

This Digital Ocean - Trinity 3000 (Machinery) On this release, This Digital Ocean show themselves to be a band with a bit of an identity crisis. On one hand, they produce very high quality electronic dance music with a lot of clubby appeal to it. On the other hand, they seem to want to be seen as an industrial dance band as well. However, no matter how they dress up their music, it is clear that their strength is on the more electro-dance end of the spectrum. The vocals fall somewhere between Moev and New Order's Bernie Sumner, but on the unfortunate occasions when they are meant to be aggressive (for instance, on "Survival" & "Past Life Progression"), they come out sounding unconvincing and flat. This is too bad, because otherwise, this is a very good album that lovers of atmospheric techno-pop/electro-dance material will definitely want to check out. Hopefully the band will find itself more focused on the next release and put out the great album they are obviously capable of producing. Favorite tracks include "Android," "Realization," and ironically, the electro-industrial "The Catcher." (Machinery c/o CMB Inc, 8721 Sunset Blvd., P6-7, West Hollywood, CA 90069) [Shear]

Thorn - Bitter Potion (Roadrunner) I've seen Thorn twice, once with Circle of Dust last summer at the Bank, and once before that at Limelight. I think it was during NMS '93. Anyway, they kicked ass, and I remember thinking to myself, "Gee, there's a band with a definite Godflesh influence." I don't want to say that here, though, because I think that Thorn sound like no one else. Thorn is an extremely powerful yet sensitive beast, howling out in wounded rage. Filled with religious imagery, the songs crank and shudder with a machine like emptiness, while John Jesse's soulful voice puts the human face on the sequenced skeleton. The tweaking guitar work of Stephen Fiam adds the aggressive edge, balanced symbiotically with John's basslines, and the seemingly programmed chaos of Roy Mayorga's drums flow in perfect precision with his sample/sequencer programs. The eastern flavors featured on several songs on this disc add a mystical quality, giving even more soul to the machines. The best song on Bitter Potion by far is "Martyr," a harsh take on the crucifixion at Golgotha, featuring the line "I lost my faith when I was young." Haven't we all? John Jesse often speaks of martyrs and the loss of faith throughout Bitter Potion, leading one to believe that, like so many of us, he hasn't had the best experiences with the religion of his parents. Thorn also speak of the decay of our world. In "Flesh of Skies," we are told of the error of human ways: "fertile planet once existed/nor fallen into the void/under the glowing red sun/that will rise no more/their barbaric culture ends/lost is the beauty they once had." Thorn show us the errors

of the human race, and the misbegotten beliefs of mankind. (Roadrunner, 536 Broadway, New York, NY 10012) [Leech]

Throbbing Gristle - Assume Power Focus (Com-Four) It is impossible to call yourself "industrial" without paying audio homage to the founders of the genre, and arguably, the only real industrial band ever. This collection of material from 1975 is a brilliant combination of sound collage, experimental noise, and sampling, done true to their technological genius at the time. It is interesting to note the number of samples others have taken from the library of created sounds on this album, including Yamaha themselves, for patches in their digital synthesizers. The best tracks in my opinion would be "A Debris of Murder" and "Leeds Ripper," both of which also happen to be tracks never released before this compilation. This album is a must have for any industrial aficionado. (Com-Four, 7 Dunham Pl., Brooklyn NY, 11211) [KC]

Throbbing Gristle - Blood Pressure (Com-Four) Yet another rerelease from the creators of industrial music, this album contains seven tracks of rear music under the collective theme of a medical casebook, or Genesis P.Orridge's dub "malignancy is cleansing". Includes a dissertation on the state of the human race. One of the most interesting features on the album would be "Symptom Three: Cerebral Aneurysm," a song written by P.Orridge in 1955. Definitely a must have for the industrial set, unless of course, you're cool enough to have the original. (Com-Four, 7 Dunham Pl., Brooklyn NY, 11211) [KC]



Thugs and Kisses (Re-Constriction) From the heart of industrial hybrid music, Re-Constriction, comes Thugs and Kisses, the latest compilation of electronic madness. This album, almost completely made up of exclusive tracks (minus a couple that have been since released by Re-Constriction signed bands) is a veritable paradise of earthly delights for those who enjoy a more non-standard, anti-four-on-the-floor, sound. Established band Penal Colony opens this disc with an exclusive track, a well made industrial/hip-hop hybrid that challenges the stereotypical sound of a lot of bands. Re-Constriction artists such as 16 Volt, Vampire Rodents, and SMP follow, each with well done songs. 16 Volt's addition, a remix of the title track of their last album, Skin, by Hate Dept., is thrillingly dark, while the Vampire Rodents add to the collection a fusion of orchestra and dance music with Athan Maroulis of Spahn Ranch on vocals. SMP's addition, a cover of Ice-T's "Lethal Weapon," is perhaps the most promising industrial/rap hybrid to appear on the scene yet. Other notable acts that appear on this

album include Killing Floor, Skrew, Clay People, and the Vampire Rodents' eclectic remix of Chemlab's "Chemical Halo." Also worth mentioning is the addition of unsigned band Death Industry, perhaps the only reason to be happy that Whittier, California exists. What can I say? We love you, Chase. Keep putting out these compilations because they often contain some of the most interesting, original music around. This compilation is a great way to familiarize yourself with a lot of Re-Constriction's bands, as well as hear something a little different in the industrial genre. (Re-Constriction, 4901-906 Morena Blvd., San Diego, CA 92117-3432) [KYron]

Trauma - Construct (Machinery) With a name like Trauma, you might be expecting a fist-pumping electro-metal band. But you'd be wrong. This isn't the kind of Trauma you experience in a head-on car crash. This is the Trauma your body and mind experiences as you lay still in the smoking wreckage afterwards wondering if you're going to live. On Construct, Trauma surrounds the listener in spacey sweeps of electronic sound and often soothing female and male vocals with the occasional touch of vocoder. Drums appear only minimally throughout, and it's generally just a thumping kick or something similarly sparse to keep time. It might make your synapses dance, but your body will want to relax and just soak up the sound. While the band has a very modern sound, they also give a few tips of the hat to Kraftwerk, Jean-Michel Jarre, and other late 70's electro-pioneers. Project Pitchfork's Peter Spilles produces this album and co-writes the final track. Indeed, there are many similarities between the bands as far as mood and lyrical subject matter, although Trauma is the significantly mellower of the two. On the more subdued end of the spectrum, this is one of the better releases I've heard in awhile. It manages to have an ambient mood without actually being ambient; it covers industrial themes without actually being industrial. It basically brings us back to a time when pigeon-holing was kept to a minimum and there was a genre of music known simply as 'electronic'. Put on your headphones and let yourself be traumatized... the ambulance will be here soon enough. (Machinery c/o CMB Inc, 8721 Sunset Blvd., P6-7, West Hollywood, CA 90069) [Shear]

Tresor 3 - New Directions in Global Techno (Novamute) Tresor was a short-lived club in Berlin and was Germany's techno ground zero. This is Novamute's third such compilation album, aimed at keeping the Tresor school alive. I'm afraid it's not a very dynamic school of techno—I like the real hardcore stuff—this album failed to excite me. The rhythms were dull and not very tantalizing. The tracks, by the time the tape rolled to a close, seemed to all share a giant similarity—one cosmic drum machine stuck on 'repeat.' Ho-hum. (Novamute, 140 W. 22nd St., Suite 10a, New York, NY 10011) [Lena Holub]

Tribes Of Neurot - Silver Blood Transmission (Relapse) When I originally received this CD, I put aside the press sheet and popped the album in immediately. I didn't want to judge Tribes Of Neurot solely on the fact that they were essentially all

members of Neurosis. Seeing the name NEUROSIS in black bold faced print every other line would have surely accounted for a biased opinion, as I am a big fan. What Tribes of Neurot is, for the most part, is the alter ego of Neurosis, same guys, probably the same instruments, but with a completely different approach. All of the ambience and raw primal drum angst found under the guitars and biting vocals of Neurosis is the focal point of Tribes. Over the years, a giant stash of tape splices, odd industrial loops and estranged sound collages had been spooled together to provide more meat to the band's live shows. Some of these long hidden tracks are now free to stand on their own. One cut in particular, entitled "Achtwan," is one of the most haunting pieces of sound ever expelled from the bowels of depression. Within this 25 minute opus of gloom can be found a solid core of musical genius despite its minimal structure and rough recording quality. Steve Van Till shows ingenuity in instrument selection by playing out the track's main theme on a distorted upright bass, bowed, not picked. Kris Force from San Francisco's Amber Asylum provides a perfect edge of mysticism behind this with angelic moans that bounce throughout the back of the mix. Various odd ghostly noises and erratic tribal drum bursts fill in the remainder of the fold. At the core of everything is that sad, desperate hollow melody Van Till bows throughout most of the track. It's like succumbing to cancer I suppose; a long, slow hopeless march towards imminent death with no tell-tale signs of your final days. All you have is time to sit and wait. (Relapse, P.O. Box 251, Millersville, PA 17551) [AJ]

Trio Nocturna - Tears of Light (demo) Trio Nocturna has shifted gears. While their last cassette release, "Morphia," sported a gothic/ethereal sound akin to that of Ataraxia, "Tears of Light" bears a Celtic flavor reminiscent of an underground Loreena McKennitt. Early comparisons to Dead Can Dance are still valid, however, as Trio Nocturna filters medieval music through a tastefully modern perspective. Fans of Hyperium's "Heavenly Voices" box set will want this tape immediately; new vocalist Jennifer Hartshorn's expert soprano is elegant, emotive and seemingly effortless. (For comparison's sake, pit Trio Nocturna's version of "She Moved Through the Fair" against the recent Chieftains version, featuring Sinead O'Connor. While Sinead merely delivers the song, Jennifer gives it life.)

The Celtic harp, an age-old and too often neglected instrument, is put to lovely use here by group founder Thomas Dodd. The quartet is completed by keyboardist Cris Case (responsible for the group's modern sound) and violinist Daniel Brown, whose presence lends additional melody not found on "Morphia." (Let's not quibble about Trio Nocturna being a quartet; 10,000 Maniacs didn't match their number either.)

"Tears of Light" is consistently soothing and beautiful. The tone is genuinely lifting, the lyrics melancholy and intriguing. Dodd's originals match up well with the group's arrangements of traditional material. "Absentia" is my favorite, although every track works. I'm

eager for the CD, hurry, please! (Trio Nocturna, PO Box 52580, Atlanta, GA 30355) [Richard Allen]

Tyranny Off The Beat (Cleopatra) The Tyranny Off The Beat is a Cleopatra release of alternate tracks (i.e. rare and/or remixed) from notable bands on Denmark's Off Beat label. On that premise, alone, I have to commend Cleopatra for putting this sampler out, as those of us who cannot afford ordering overseas may never get the opportunity to hear the wealth of talent on this label. But, that aside, it is still a great compilation worth every penny. The disc is headed off by Haujobb, who, true to form, submits a very strong second track, "World Window (Transparent)." Suicide Commando and Project Pitchfork send two of their own as well, including a stellar remix of PP's "Renaissance" by Bill Leeb of Front Line Assembly. Of the lesser known acts featured, Dorsetshire's Why Me? steals the show, with a distinctive gloominess and style that makes one wonder why they only received space for one track, as opposed to two (of the nine bands featured, only three were not given two tracks). Genital A-Tech appears in perfect form with "Dich Zu Lieben" and "Technology," showing off their remarkable versatility. Steril, as well, contribute two strong coldwave tracks, one of which is live. Other notables include Detroit's Lab Animals and Delay, one of the newer Off Beat bands. In all, this is a strong compilation. Fans of Electro will definitely enjoy this disc. This writer, personally, hopes to see Cleopatra begin to regularly release Off Beat albums due to the strength of their artists. [KYron]

Ultraviolence - Life of Destructor (Earache) Listening to Ultraviolence is like having your ass kicked for fun. The ultra-hard-house danceable electronic destruction hammers at you, never asking if you've had enough, song after bludgeoning song grabs you by the throat and screeches in your face. The disturbing samples and bass-beats so low, they make you want to take a dump combine to make music that only the initiated can handle. I can only imagine what a crowd's response to Ultraviolence would be like, just think of what those sped-up hippy rave kids would do if they were exposed to this at one of their techno love-ins. The ironic sweetness of "The Only Love" makes you laugh even as its machine gun power rips through your eardrums, and twists into the deafening rage of "We Will Break." Even the great Moby himself could never hope to be this extreme. From the initial mind-strafting attack of "I Am Destructor" to the numbing finality of "Death of a Child," it is quite evident that Johnny Violent is vehemently determined to be in the front row when the world burns out. (Earache, 105 Harcourt Rd., Forrest Fields, Nottingham, England) [Leech]

Michael Winnerholt - Tjugofryra (Multimood) Composed by Winnerholt with funds from the Swedish National Council for Cultural Affairs in 1990, Tjugofryra are "twenty-four stereophonic cycles constructed with analogue synthesizers." The CD is divided into Part One and Part Two, each lasting about thirty minutes apiece. Part One is very simply a sea of electronic blips, walls, and other-

worldly sound bytes. It is presented without any rhythm or beat structures which makes it a bit like listening to a soundtrack to a 1950s sci-fi movie. The "stereophonic" touches are cool, the blips and bleeps course at you from each side of your stereo in varying volumes creating a nice, washing-over effect. Part Two is nearly indistinguishable from Part One. It is, perhaps, a bit more dramatic (if such stuff can be dramatic) in that it has more repetitive riffs and nice low-tone effects.

As a whole, Tjugofryra will not have wide appeal, but I liked it for its subliminal stance and play with volume and stereophonic effects. Maybe some smart capitalist out there can market it as Mystery Science Theatre 3000 meditation tunes. (Multimood, Kungssportsavenyn 27 411 36 Goteborg, Sweden) [Lena Holub]

Wired Injections (Cleopatra) From Cleopatra, the reigning kings of the compilation, comes yet another, featuring a varied selection of bands under their roster. It is a strong list, including the likes of Spahn Ranch, Psychic TV, Klute, Christian Death, and Die Krupps. My only problem with it is, like many before it, this label sampler does not include many previously unreleased tracks. If you have many of these songs already, it might turn out to be virtually worthless. However, if you are unfamiliar with what Cleopatra has put out recently, then this compilation might come in handy. The Electric Hellfire Club start out the disc with "Impetus," for your not-so-standard satanic disco evening. Die Krupps follow with "Isolation," off of the yet to be released Odyssey Of The Mind. Pygmy Children and Rosetta Stone make their appearances with material off of their latest albums, as does Spahn Ranch, with "Heretics Fork," a finely crafted piece of music which pushes the classification of industrial. Noise Box contributes a remix of "I Hate You," which is unreleased. Psychic TV gets remixed by Leathertrip, which is definitely worth hearing. Christian Death gets remixed from THD, adding a little industrial flavor to the kings of Goth. Download, featuring cEvin Key and the now deceased Dwayne Goettel, contribute "OmniMan," with Genesis P-Orridge on vocals. Synaesthesia, the Bill Leeb/Rhys Fulber (Front Line Assembly) ambient project send "Andromeda," although edited for compilation purposes. Klute, Claus Larsen's alter-ego, throws in "Fuck Da World," off the upcoming Excel. Also featured: The Wake, Birmingham 6, Switchblade Symphony (the leaders of a new breed of Goth), Kill Switch Klick, and Razed In Black, a newly signed Goth act. [KYron]

X Marks The Pedwalk - Facer (Cleopatra) To some, electro or euro-tech has been long dead. After listening to this installment from X Marks The Pedwalk, one will realize this is not entirely true. Shrugging off the restrictions of dance music, Facer embodies elements of the very dark and pristine. Turning its face to lighter, dancier "Abatol"-influenced work, X Marks The Pedwalk, has embraced the moodier, the melodic, the beautiful. This MCD carries within an experience. There are no real 'choice cuts,' but rather a fluidity that

makes it a full disc listen. From fast-paced to the mellow, "Facer" is not faceless dance music. If synths could whisper over loudspeakers in dance clubs, they undoubtedly would be playing this disc. The criticism has been made, and not without pretense, that much of euro-tech is regurgitated electronic dance music without substance. Whether or not X Marks The Pedwalk falls into this category is not important. The structuring and style of their music is manufactured significantly better than the masses. Some dance music makes you move and some dance music moves you. This is of the latter. [KYron]

YelworC - Blood in Face (Celtic Circle) This single came out back in '93, but since I have seen almost no press about YelworC in this country, I felt this review was a must. YelworC is Dominik Van Reich and Peter Devin, a German duo who have been creating music for several years now, yet their popularity has only surfaced in the last couple of years (at least in this country). YelworC's music is so unrelenting, only Haujobb and Skinny Puppy are comparable. With the break-up of Puppy and the death of Dwayne Goettel, YelworC along with Haujobb are now the pioneering leaders of the electro-industrial movement. I don't quite know why the Germans are so far superior in musical talent when it comes to electro, but no other country has produced such an exceptional body of electro-industrial music in the last three years. YelworC sound like a cross between "vivisect" era Puppy and "cleansed fold" era, but even this comparison is an insult to these German masters of programming. If you cannot afford to purchase a full album by YelworC, the "Blood in Face" single is an excellent five song representation of their work. Dominik Van Reich has since moved on to form the band Amgod, a slightly more aggressive sound than YelworC, so I'm still not sure if YelworC are producing new material these days. Nevertheless, YelworC is a must and is completely superior to anything that has come out of this country in years. (Celtic Circle P.O. Box 7113, 47601 Gelden, Germany) [Scott Wilkins]

Zia - Shem Led by Eliane Walker, this Boston group is notable for several reasons. First of all, female talent (and significant talent at that) is more than welcome in a scene that has long been male-dominated. It's good to get a different perspective. Secondly, the band makes extensive use of microtonal scales in their music, which is even rarer. The effect is an unusual one, often adding a Middle-Eastern aura to the music. The six tracks on this disc (one of which is a multimedia CD-ROM track...this is a growing trend we should all be very excited about) are driven by quirky synth bass, live drums, and Walker's well-tuned vocals, which possess an anxious, new wavy quality that works very well in the context of the music. In fact, the music itself is sort of a hybrid of industrial, new wave, and experimental styles. This band certainly isn't for everyone, but anyone seeking out new and original sounds are highly encouraged to give Zia a listen. (Zia, PO Box 381, Boston, MA, 02123. Zia@world.std.com) [Shear]

FIFTH COLUMN RECORDS

fascist communist revolutionaries

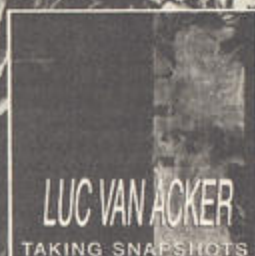


Chemlab

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Demo and Indie Label Tape Reviews - by nanette

There are a lot of incredible things going on in people's basements and home studios—projects that may remain unknown or may burst forth into the scene. Today's demos and indie label cassettes are the future of our scene, and for that reason, they are worth paying attention to you. If any of these bands catch your fancy, I encourage you to support them in any way possible. Request more information, send them some cash for a copy of their tape, or attend their live shows. Support the independent scene! It is the root of what we are...

By the way, if you have a project that has a demo or an indie label cassette that you would like reviewed, please send it to **Industrial Nation**, nanette's cassette reviews, 614 W. Belmont, Chicago, IL 60657-4529. Please send your press kit and/or a letter of introduction telling me a little bit about your band (it really helps!) and a photograph if you have one. If you would like any immediate feedback or a copy of your review, send a self-addressed stamped envelope. I look forward to hearing from you.

Not to be obnoxious about categorization, but here at IN we receive two basic genres of music—gothic and industrial. For your convenience, I have decided to sort the tapes I've received into these two basic categories. If you think that this works, please let me know. If you find it useless and would rather read all the reviews in alphabetical order, let me know. Your feedback is all too important.

Starting with the gothic side of things, **Caelum Bliss** are a band out of the Detroit, MI area whose specialty is ethereal, intense harmonies of the female voice and stringed instruments. The band's lineup includes two violinists and a cellist, along with the usual guitar/bass/keyboards. This tape is beautiful in every way, from the romantic opus "Change Your Mind" to the elegant "Mournful Day." A must for any fan of ethereal music featuring female singers or for any fan of beautiful music in general. (Caelum Bliss, 485 E. Oakridge #1, Ferndale, MI 48220)

I was lucky enough to receive two tapes from Los Angeles' **Drain the Doves**. Wow. They are amazing. I'm not sure which one I like better, the harsh, bitter, and mind-numbingly dark "Mauvaisang" or the darker, more fleshed-out "Injectable Gods," but I do like both very much. Anyone into dark Goth with heavy-sounding guitars would do well to pick these two up. According to their press kit, they are receiving a lot of airplay on gothic/industrial radio shows around the country. Hopefully, it will only be a matter of time before I can pick up rereleases of these two tapes on CD. (Drain the Doves, 5314 Strohm Avenue, North Hollywood, CA 91601)

Oak Forest, Illinois' Broken Dishes Productions seems to be some sort of Gothic collective. They publish the zine *Gothika* and, apparently, have a pretty good little record label. The **B.D.P. Special '95 Sampler** contains four different bands and many different styles of

goth. Highlights include the tracks by the **Tinman Project** and **Shaadoethorne's** cover of Bauhaus' "Bela Lugosi's Dead," simply titled "Bela." I'm looking forward to hearing more from B.D.P. in the future. (B.D.P., PO Box 250, Oak Forest, IL 60452-0250)

Canada's **Venus Swirls** have released a three-song tape that is dark, dramatic, and beautiful. The press kit describes their sound perfectly: "ethereal and moving music created by blurred guitar, orchestrations, and siren voices, delivered with intensity and swirling undercurrents." To say the least, it is sultry, shimmering, and exotic. A lovely debut. Write them for more information about this tape and other recordings that are in the works. (Venus Swirls, #2, 31 Rosebery Ave., Ottawa, Ontario, Canada K1S 1W1)

The recording quality on **Fade II Gray's** two-song demo isn't the greatest, but the sampling shows that there is talent present. With the proper equipment, this group could be going places. A blend of dark electronics, distorted vocals, spooky samples, and dark, downcast lyrics, **Fade II Gray** will become a welcome addition into the electro-goth field. (For info, send an SASE to: Fade II Gray, 330 NE 151st St, North Miami, FL 33162, e-mail avagoth@aol.com)

Journal of Trauma's three-song cassette is typical electro-goth with female vocals. It's okay, nothing new, nothing to blow your mind, but it doesn't make my ears bleed, either. With a little more time and a bit more originality, they could be great. Otherwise, eh... (Journal of Trauma, 23 W. Galer #205, Seattle, WA 98119, e-mail dragonia@prostar.com)

Then **Tingari** are very reminiscent of **Dead Can Dance** in many ways. The sirenlike vocals, the medieval/Eastern influences, the archaic-sounding instrumentation. However, they're not a DCD rehash band. Their music is refreshing, and, like a lot of classic **Dead Can Dance**, spans many genres and forms. Their six-song tape is a must for those interested in the musical aesthetics of days past. (Then Tingari, PO Box 43952, Tucson, AZ 85733)

"I'm pure, I never asked to be fucked by God..." says the cover letter from **Chamber's** press kit. "Cliche," I think, and then I pop the tape in. Yes, some of it is cliche, the same old gothic/industrial stuff that I've heard a hundred times before. But there are a few standout tracks. If you don't mind a little *deja vu* (hey, haven't I heard this same stuff before?) you might enjoy this one. (Chamber, PO Box 3275, Bethlehem, PA 18017-0275, e-mail sirfux@aol.com)

Arcane Nocturne's Of Poetry and Pornography is a fascinating release...something for just about everyone who's into gothic. Medieval instrumentals using church-bell type sounds, dark, brooding pieces with deep-voiced male vocals...this is an eclectic one. Something very interesting to pick up if you get the chance. (Arcane Nocturne, 4668 King St. 208, Alexandria, VA 22302)

As one might expect, **IndustrialNation** mainly receives demos from industrial bands. So, without further adieu, we leave one

dark side (the goth one) for another (the industrial one). Of course the line blurs at some point, but who's paying attention here? These bands' press kits referred to them as "industrial," therefore, for the sake of my sanity, they are industrial. Here goes...

Ultraviolence (s/t) Pretty straightforward pop industrial in the early-NIN vein. The second song on this tape is a goofy fetish song with the lyric "I love you when you're on top," which cracks me up 'cause it sounds like a typical cheesy thing someone would say. Nothing special, but it didn't make me retch, either. One note—there are now several bands out there with the name **Ultraviolence**—perhaps a name change is at hand. (Ultraviolence, c/o Bryan Pringle, 11416 Powder Mill Trail, Austin, TX 78750)

Randolph's Grin are a dark-atmospheric electronic band from Detroit who seem to be making a name for themselves locally (see this issue's Detroit scene report). Lyrics are well-written, vocals switch off between a male and a female vocalist (which creates an interesting effect) and the programming sounds original and interesting. Emotional, engaging, and a good listen. (Randolph's Grin, 9535 Joseph Campau Apt. #2, Hamtramck, MI 48212)

I have **No Soul** (sorry, but that band name reeks of LIMBURG-ER) sounds like typical electronic compositions that lean towards the dark side. I didn't find anything particularly special or original about it, but that could have had something to do with the poor recording quality of the tape (I had to turn my car stereo up all the way to hear anything). The second song, "Throwaway," was rather an obnoxious mix of clips of music with different tempos and rhythms all patched together in a mishmash. Eh... (Ateet Tuli, 415 Treymur Dr., Knoxville, TN 37922)

Shilboleth is the usual package—distorted vocals over dark, swirling electronics. The main problem that I had was that the vocals were very hard to understand. This is not necessarily a criticism of the band—after all, many of these bands are recording on meager funds at small or home studios. The music tended to drown out the vocals, which is something that should be adjusted in future demos. A promising effort, however.

The case with **Triple Point's** demo was almost exactly the opposite. In this case, the vocals almost drowned out the music! The programming is a little bit redundant at times, but the ideas are there. Some tracks have vocals, some are completely instrumental, some add guitar, and the last track on the tape, "Blackpool," has vocals that remind me of (gasp) 80s cheese metal. I think it's serious—they cite **Judas Priest** as an inspiration (along with **Love Is Colder than Death** and **Tori Amos**...go figure...) (PO Box 2038, Eugene, OR 97402)

Next Level X were kind enough to let me know that the recording quality of their demo was not quite up to par (thanks, guys!) Knowing that these are rough mixes gives me a more of a basis for judgment. This is one of the best demos

I've heard lately. "Decline and Other Songs" is a diamond in the rough—the lyrics are there, the talent is there, they just need to get the proper recording equipment to get the job done right. Another nice facet was the "interview" that was included on the b-side of the tape. It helped me get to know what the band was all about.

Fuse's demo was garagey, percussive music with distorted vocals. I don't really know whether I could fairly call it "industrial" or if it falls into some more esoteric classification. It's decent enough, not the sort of stuff that I normally listen to, but it'll do. If you lean towards rougher, noisier music, this will probably be for you. Lots of noise with distortion, some feedback, and somebody screaming some distorted lyrics. If it sounds good in writing, you'll probably enjoy hearing it. (Fuse, Box 111, 858 Cole St., San Francisco, CA 94117; kgrame@aol.com)

Inflaynth's "Chaotic Access" is electronic stuff, mainly stuff that you've heard before in a million different permutations. One hint—please do something about the vocalist. He sounds pretty bad. (No address given)

The **Compositions of Brian Dombach** comes from IMMP Recordings, who put out quite a few interesting tapes. If you're into dark electronics, you will really adore this tape. My only complaint is that it's too short! As soon as the music becomes truly engaging, it's over! I'd like to hear more of his compositions, myself. (IMMP, PO Box 418, Princeton, NJ 08542)

Tortured Animal's "Music For Lovers" is a neat collection of sound collages that will please fans of bands like **Alien Faktor** and (early) **Skinny Puppy**. Fascinating, well-recorded—the sort of stuff that we demo reviewers live for. Pick this one up so you can smugly say "I have their demo" when they become a fixture in the scene. 8810 N.W. 47 Street, Sunrise, FL 33351)

My "demo of the issue" award would have to go to a mysterious little tape by someone named **Kathe Burkhart**. My friend Ken and I love this tape. It makes us laugh. Maybe we're immature, but a woman who breathily waxes poetic over her lover's "huge uncut cock" cracks us up, especially when it's intoned over droning, hippy-dippy guitar. (Acoustic guitar stuff makes me itch sometimes, I'll have to admit). She's got some good lines in there, but you have to stop laughing about the simile between a foreskin and a flower in order to hear them. I've got to admire her, though—I can't imagine saying most of the things that she says while still maintaining my composure. And I figured that it would be ethereal stuff...boy, was I surprised! (Sorry, but we didn't get an address for this.)

Next issue's reviews will include **Pokeweed**, **Contrapunctas IX**, **Cydonia**, **Utopian Pilgrimage**, **Institute of Technology**, **Salvo**, **Damien Youth**, **Carass**, dark gift, **Falling Janus**, and a host of others. Bands: If you have sent us a tape and any of your information (addresses, etc.) has changed, please let us know. Until next time...remember to support your local scene!



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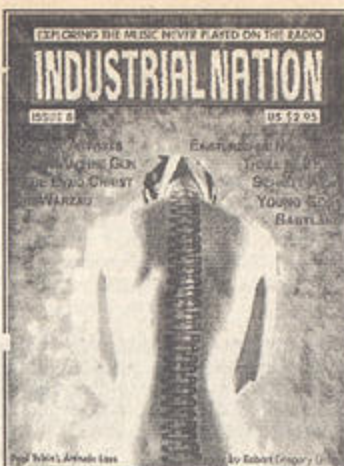


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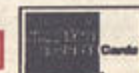
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WHITFLEW STATE OF INDUSTRY

I'm probably running the danger of being labeled the industrial scene's Andy Rooney. I'm the older, jaded guy who

By Brian McNelis

being Skinny Puppy. I guess it's fitting that one of the genre's most influential musicians continues to chart new territory.

remembers going to see the old school bands when they were still together or at least still cool. On-line, there's a lot of debate about what is or is not "industrial" music. I think the real issue here is evolution. If the sound of the genre did not change, it would get boring. Truth is, maybe it already has. I got a lot of feedback from my last column (thanks), and the one thing that seemed to come through is that there isn't a lot of EXCITEMENT for many new bands. Every new band seems to get labeled as either being too much like another band or too different to be called "industrial". Get over it. The thing that attracted me to "industrial, aggro-tech, cold wave" (whatever you want to call it) was that it contained a very broad range. Industrial was supposed to be about freedom of expression, not constraining it.

I also find it strange that home recording technology hasn't made things better. When synths, samplers, drum machines and four tracks became readily available, I was so excited that we would finally hear the kind of music that musicians wanted to make. Prior to the mid 80's, most musicians felt the pressure of paying for studio time, even to record demos. Many musicians fell into the trap of recording what they felt their peers or record companies would want to hear. With studio time being so expensive, bands would rarely take chances and experiment with their sound. Home recording should have changed that, but it hasn't. The studio IS an expressive instrument in itself, however now all I hear is "how do I get that <insert band name/effect> sound".

I get more <insert band name here> wanna be demos than anything else. There are few bands taking chances and truly reinventing the genre with the spirit that earlier artists had. A few exceptions in my book would have to be BABYLAND, VAMPIRE RODENTS and TRUST OBEY. There are other less extreme examples like NOISE BOX and PENAL COLONY. My point is this. TAKE CHANCES... If you haven't heard the DOWNLOAD record by cEvin Key, you should. I have a tremendous amount of respect for cEvin and the band for signing back to an independent to make the music they wanted to make. DOWNLOAD is in the spirit of Skinny Puppy without

Everybody loves to slag "With Sympathy" by MINISTRY, but every band who now sounds like a current Ministry wannabe is doing the same thing. Al decided to take a chance and record stuff that was UNLIKE the synth-pop stuff that was popular and being signed. Whatever has happened to Ministry since then, Al always deserves respect for taking that first chance. He opened minds and propelled an entire scene into a new direction. Bands like Throbbing Gristle and PTV are rarely cited as influences by many of today's younger hopefuls. That's too

bad, 'cause if you're making "industrial" music so you can act like a rock star, you might as well start covering Poison tunes. I've had a couple of failed bands and recording projects myself. I can't say a lot of people "got it". But I never made music to please anyone but myself. If three people dug the vibe, it was gratifying to me because they dug MY vibe and not me filtered through the latest "hot" sound. I never got signed, so what? Having spent over a decade in this business, I know that 99% of all musicians can't and don't make a living from their music. So why not take some chances?

I think many of you will be surprised by the forthcoming CHEMLAB release. Having just completed the recording at Chicago Trax, it challenges their fans to take the artist journey with them. There is a diversity in this new recording, that in many ways, is not stereotypical of an "industrial" album. Ironically though, I think it's that risk in taking chances that makes it "industrial". Soon, you'll be the judge. Perhaps the labels are partially to blame. Maybe the labels need to take more chances. Maybe the consumers (you) should take more chances, thus sending a loud and clear economical message that artistic diversity should be encouraged. When I hear people say how stale the scene is and then go onto say how the only good bands are old school or new bands that sound old school, I want to scream. I'll be the first to admit few new so-called "industrial" bands excite me these days. Maybe I'm just getting old...

Brian McNelis is the General Manager of Cleopatra Records. In his spare time, he attempts to publish the "GuTer-tEch" Zine neXus6.

<http://www.cyberden.com/nexus6.html>

GABBER MOTHERFUCKER

OK, hands up everyone who has ever been to a rave.

Yes, good, now, hands up everyone who has been to a rave in the past 6 months and knows what the word "gabber" means.

Oh. One... Two...
maybe three of you?

That's it?
None of you whiny
little Filter shits know about
Gabber?

What is it? Is it the techno stigma? Is it a secret worry that if you listen to techno, you'll start wearing tight Adidas shirts, blowing shiny whistles, and running around with your face covered in Vick's VapoRub? Huh, is that it?

For those of you who bought this magazine because you actually CARE about what Sister Machine Gun has to say, let me explain something to you:

Gabber and Hardcore
techno are harder, more original, more lively, and more real than anything you're listening to right now.

Now, just for a moment, forget your asshole druggie friend who goes to raves to get acid. Forget that annoying rave fashion plate you know that strives to look like she's 12 years old. Just drop all the negative things you associate with techno and think about the music itself now.

Like any genre of music, techno has its share of good and bad. There's pop and there's deeper. There's bands like Prick and there's bands like Hafler Trio. There's cash-inspired insipid rave/techno, and there's Gabber and Hardcore.

HARD CORE



The first thing that hits you about Hardcore/gabber is the intense breakneck SPEED that it operates at. While you might be happy around 120-130 Beats Per Minute with industrial dance, gabber/hardcore is likely to be almost twice as fast, beats hitting you like a blur. According to Drop Bass artist Drew Young, the majority of hardcore is around 230 BPM, but can be upwards of 300BPM or even crazier.

Some call Gabber "the sounds of hell," and they're not too far off. Gabber, (supposedly Dutch for "hooligan") is characterized mainly by 909 drum machine sounds with very heavy distortion, tempos in the range of 180-210 BPM, often with some very noisy and/or distorted samples.

Sick distorted samples like - "FUCK YOU, FUCK THEM, FUCK YOUR MOTHER, FUCK YOUR SISTER, FUUUUUUUCGKKKK THEM ALLLLL-LLI" or "FUCKFUCKMOTHER-FUCKI"

Or taking inspiration from *Ministry* & *Skinny Puppy*, gabber often samples some of your favorite sick movies like *Taxi Driver*, *Blue Velvet*, *Network*, and so on.

While the idea of gabber is damn simple: speed-break beats and sick samples, the end result hurts the ears and mind in ways never before touched by other genres.

One of the few American hardcore/gabber artists, Delta-Nine, sees the simplicity of the genre as its main positive attribute. "Gabber isn't very complex

from a technical standpoint. It's intended to stir people up and make them feel emotions," Dave Rogers, the force behind Delta Nine, said. "Gabber is more about people feeling emotions than people sitting around saying, 'Gee, these guys can really program...'"

Something I can totally relate to. When was the last time a "programming band" like Plastic Noise Experience made you FEEL something?

The Delta-Nine way of creating gabber consists of smoking a couple joints for patience and spending several hours in front of a computer, sampler, and drum machine to crank out a few tracks. Programming is key to hardcore and gabber. There are no bands performing gabber live. It would be nearly physically impossible for a drummer to play gabber beats for as long and as hard as gabber would demand. So what you hear on the record is the absolute end product. A "live" gabber track isn't live in the rock and roll sense of actual musicians playing everything you hear. It's most likely the programmers programming everything in one take.

A lot of the pretentious rock and roll shit means nothing in gabber/hardcore. When the music is all programmed, who the fuck need rock and roll attitudes? All these people are doing is sitting in front of computers. Contrary to what some of these people may think, there is nothing glorious at all about being a computer programmer.

The hardest thing to

Labels recommended by people who make this shit

Industrial Strength.

Shockwave

KNOR

Bloody Hist

Drop Bass (mainly a trance label - listen before you buy)

PCP

Kotzakk

80 AUM

Ruff Neck

Napalm

get used to with gabber/hardcore is that there isn't really any one Ogre or Al Jourgensen figure or band-name to latch onto. Sometimes you'll find a record that is amazing, but never find anything by that project name ever again.

Band names become names of "projects" and are so fluid that one programmer can adapt several names, which can be a problem if you find a record you really like and want more. If the name of the project changes every other month, the name of the project becomes worthless in looking for new material by the same artist/programmer.

Drop Bass artist Drew Young advises, "You'll learn to trust records from certain cities more than others and definitely certain labels more than others." The logic being that since Gabber started in Rotterdam, a DJ from there will hopefully spin harder stuff than most DJs from, say, Switzerland. And likewise, a record on any of the labels in the drop boxes will be harder than just about anything the majors will hand you.

Which brings up another problem you might have getting into gabber - it can be hard to find. Some compilations have sprouted up in places like Best Buy, (notably Mokum's Battlegrounds) but since this stuff is really underground in this country, you're going to have to find an independent record store that specializes in dance/techno.

"Someone new to this will just have to find someone who is knowledgeable," Dave admits. "All you can really do is find a store that will order things for you and just order and back-order some shit." For his DJing, Dave gets a lot of his records blind through a major distributor. If he sees the adjective "hardcore" he buys it, and as a result, sometimes gets burned with happy shit.

Which reminds me. There is some gabber/hardcore that is absolute shit. Avoid anything that looks "happy." It's probably shit. Like "rainbow inside your mind" type drivel. Happy-Don't Play that Game.

Gordon Sharp waxes, "This one Dutch DJ once spun all this really happy cheesy shit at VFM [London hardcore club] We were all like 'What the fuck is this?' and he told us, 'This is the

future of the scene.'... we told him, 'It may be the future of YOUR scene, but it isn't of ours.'"

Gordon Sharp is the main perpetrator in Edinburgh/London mindblowers, Cindytalk. In case you don't know, Cindytalk make some of the most intense (non-programmed) music on the planet today. But Goth-wimps probably know Gordon better as a founding member

isn't so much a beginning, a middle and an end, with techno. It's more like a circle. Techno is all about looping. And Cindytalk has always been like a circle."

Gordon's adjective of choice for describe hardcore techno is "industrial." Shit with harsh intricate possibly metallic beat with a noise element within. In other words, the type of techno that takes the principles set forth by

While not as wild as Continental Europe, London did have its share of gabber/hardcore clubs, some with interesting roots in the old school industrial scene. The most constant, Dead By Dawn, was run by once and future member of Bourborenesse Quark. BQ had a track waaaay back in the early experimental-industrial compilation "The Elephant Table," sounding like SPK's kid brother. Cristoph Frengelli runs Dead By Dawn, Praxis records, and as of this writing remains a member of BQ.

Cristoph is interesting because it shows a natural progression from industrial into gabber/hardcore. Here's a band that was making music the same time SPK was, and they're totally into hard techno, embracing it without regrets. Live sets of Cindytalk have included Hardcore DJ Terro Eyes as a fully integrated member of the band, throwing in wild hardcore beats for live musician to play along with.

Look, this shit is the future. It's people taking music technology to new heights, bursting through the limits of human performance. As Gordon says, "It's impossible not to be inspired by what's going on in techno."

Modern computing has made most music obsolete. Any computer nerd with rich parents can create mediocre "industrial" with flawless computerized precision, thus making the "industrial" rock star obsolete. While industrial dance bands cling to the rock star attitudes and traditional band formats, techno, in general, has moved BEYOND the limitations of those traditional constraints. Gabber/hardcore is music that no human alive could have possibly done without a computer.

In short, it is music that is technology-based, and will be music of the future. As improvements in computing and keyboards continue, hardcore techno will move forward. Meanwhile, countless bands in the "industrial" scene will continue to believe that ripping off Ministry or NIN is the key to success. The mediocrity of bands imitating instead of innovating will BURY the scene. And unless it adapts to the lessons of hardcore and gabber techno, industrial dance will remain hopelessly entrenched in the past.

SIDEBAR SHIT

These are the top 13 records recommended by Praxis Records as New Urban Noise. If you can find them, buy them.

- 1 Somatic Responses EP Riot frequencies. Shockwave Ltd.
- 2 Laura Grabb wavemixing - IST
- 3 Napalm 4 - (napalm)
- 4 Explore Toi - X-02 (IST)
- 5 ADC - First Assault (X-Force)
- 6 GTI - 3-5 (GTI)
- 7 Mask Behind the Line (Countdown)
- 8 Speedfreak Slaughterhouse Massacre Vol.1 (DBM)
- 9 Data (vendetta01)
- 10 Biobricks tenebre (riotbeats)
- 11 Heist dystrophic (Praxis)
- 12 Deviant DJ Yubba Wolrd's Fattest Split (Praxis)
- 13 Lorrainz Attractor Strange Attractor (Praxis)

And other records recommended :

Battlegrounds, Various, Mokum - Distributed nationally, probably the easiest to order and find.
Napalm Rave, Various, 80 AUM - harder to find, but a 2CD set of some SICK shit.
Nasenbluten, Various, Ind. Strength - absolutely crazy.

The Hate Tank, Delta-Nine, Drop Bass - D-9 is one of the finest gabb men our country has produced.

Mover, Mover, PCP - Often slower than most hard shit, but minimal and pure electronic sounding.
Napalm, Napalm, Napalm - The hardest record I own. This shit WILL kill you.

of 4AD band This Mortal Coil.

The only reason I mention his ambient rock past is because its in stark contrast to some of his harsher, faster musical tastes now. Besides his band Cindytalk (whose work truly does defy genre), Gordon's project Bambule will debut some hardass minimal techno in 96, with future plans of unleashing something akin to "industrial house" soon after.

"[Hardcore] techno is less linear, more cyclical," Gordon espouses, "There

people like Kraftwerk, Karlheinz Stockhausen, Neubauten, etc. and moves headlong into the future.

"The London Gabber scene is dying here now," Gordon admits, "Gabber has to become more dimensional. Otherwise it becomes a primal scream, which can only work for a short time. It can't be a constant bright flame, or it defeats the purpose of what it is. But, I'm not too concerned about it, something will come out of the present lull in the scene."

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VIDNA OBMANA

Belgium's Vidna Obmana, a project of one Dirk Serries, has become a prominent name to fans of experimental and ambient sounds. His music, such as on his recent self-released CDs "Passage in Beauty" and "Shadowing in Sorrow," evokes a genuine atmosphere of fragility. It's a delicate, fleeting, and beautiful sound, conjuring a variety of emotions as it floats through the mind and ears of the listener. Besides his solo work, he's collaborated with some prominent names more commonly associated with "noise" or "industrial" music. He's done projects with the sound composer PBK as well as working with Marc Verhaegen on the X10 project. Recently, he's also collaborated with Sam Rosenthal (of Black Tape for a Blue Girl) on a CD entitled "Terrace of Memories" for Projekt. Vidna Obmana's music is always interesting and well worth hunting down. Dirk was interviewed by Todd Zachritz.

IN: How did you become interested in experimental music?

DS: If I'm not mistaken, it was the music by SPK which introduced me to experimental (aka industrial) music in the early eight-

ies. At that time, I was very into electronic and rhythmic music and SPK seems to cover both.

IN: Describe the early days of VO and the evolution of your music.

DS: In 1984, I became involved in experimenting with music, the cassette network, and related art. It took me almost five years to find the style of music in which I could express myself personally without getting attached to artificial themes or images. The search in those five years got me to explore different aspects. Each time, they did not succeed and gave me no satisfaction. In 1988, I found myself at a stage where I could take advantage of the experiences I have had and rework them in the style of music which attracted me enormously, and still does, namely

atmospheric music, often referred to as ambient music. It was PBK who encouraged me to compose this music and pointed out that I was capable of trying this genre. One of the first works was a collaboration with PBK, entitled "Monument of Empty Colours." This is still a very important work for me, although it's quite different in comparison with my recent works. From that moment on, I got myself specialized and focused on atmospheres.

IN: Do you enjoy collaborating? How did you become involved with X10 (a project of Marc Verhaegen, formerly of The Klinik/Noise Unit)? Were you a fan of The Klinik?

DS: I really do enjoy collaborating because of the fact that it opens different techniques to explore and to

use. A collaboration between two composers (for example, the Vidna Obmana/PBK works) results in a work that either is not really representative of the solo works, and can achieve a combination which is unique and can't be produced on their own. With Marc Verhaegen, I started almost automatically to collaborate. We decided to work together on a composition under the name

X10. We both have a lot of respect for each other's work, so we could manage to do a very successful work without neglecting our musical values.

IN: Are you content making more ambient music, or do you ever feel the need to make more noise?

DS: Probably, I do because I don't feel myself obliged again to incorporate elements of noise. Previously, I worked a lot with extreme sounds but never to my satisfaction. I've developed a great passion for atmospheric music over the years, a passion which relies on my affection for the genre (through listening to it) and its unlimited range of adaptations. What I try to explain is that working with atmospheres has enormous possibilities for processing, composing, and



Incorporating the genre into other styles of music. At this moment, I foresee that I've still many aspects of atmospheric music to explore before I really can accomplish any satisfaction on my part.

IN: Do you strive for a certain feel or atmosphere with your music?

DS: I do strive for a certain feel and atmosphere with my music, but I guess it's strictly for personal purposes. I'm sure that music can produce soul driftings or awake certain emotions. But I don't feel myself obliged to define which emotions the listener must undergo. The moods will diversify from person to person. I, myself, can derive the most inspiration from the mood I'm in at the moment of the recording or from previous moods. I realize how strong my musical expressions are attached to my social life, even when it's mostly unintentional. So due to this, it will define the mood of the music. I was very inspired by the Serbo-

Croatian language when I started my musical creation in 1984. Vidna Obmana means optical illusion.

IN: Do you feel that your appearances on compilations have brought you more attention? Any thoughts on the cassette network since you were a part of it?

DS: Yes, I do feel that contributing to international compilations can promote your music very efficiently. Those compilations can help the listener get acquainted with the music if he or she already doesn't know it, and can stimulate him or her to find out more about a particular composer and his work. I try to select the compilation projects very carefully to whom I'll contribute or not. I prefer to participate in compilations which are focused on a particular genre or theme.

IN: Are you interested in making film soundtracks? Any plans to?

DS: I'm not sure what to think anymore of the cassette network since I start-

ed to work in the digital domain and to release my work on CD. I'm grateful to the network for what I learned about releasing, promoting, and corresponding, and I collected many good contacts.

But I came to a certain point where I couldn't find myself a part of the network any longer. It seems, anyhow, for me, that the network can't really evolve, only speaking here in qualitative values, and constantly moves in circles, which is rather pitiful because I know there's excellent works done in the cassette world. Composing a soundtrack for a film is one of my wishes to do whenever I get the opportunity.

I'm convinced that Vidna Obmana's music fits perfectly as soundtracks to certain films or documentaries, but unfortunately, there are no plans as of yet.

VIDNA OBMANA DISCOGRAPHY

Cassettes:

Monument of Empty Colours
Compositions: Depression and Ideal
Landscape in Obscurity
Gathering in Frozen Beauty
Towards the Enfolded Flower (with PBK)
Near the Flogging Landscape
Fragment 3 (with PBK)
Refined on Gentle Clouds

LP:

Revealed by Composed Nature

CDs:

Passage in Beauty
Shadowing in Sorrow
Ending Mirage
Terrace of Memories (with Sam Rosenthal)
Parallel Flaming (with D. A. Shean)
Echoing Delight
Memories Compiled (2 CD compilation)

Vidna Obmana have appeared on a number of compilations (LP/CD/CS) and also collaborated on a CD by X10, "Semblance," with Marc Verhaeghen.

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The image is static, then moves; A man screams into an archaic microphone hooked to his left ear. Around him lies the guttings of old brick buildings and powerlines. This is the image of Claus Larsen's *Leatherstrip*. Many of us have envisioned industrialism; however, few have portrayed it in such stark terms. From the "Evil Speaks" video on the Cleopatra Gothic Industrial Alternative Video Compilation to the gut wrenching screams of guitar axe grinding on his Klute releases, the motivation is apparent. His lyrics point out misjudgments that have slipped the minds of those in major power positions. From African school children to Iraq, Larsen brings it into the fold of electronic music with an ingenuity that has made his music some of the most requested on the dance floors of the underground.

"I started playing in '81/'82," Larsen says, explaining his roots in electronic music. "From then to about '88, I did different types of electronic music. Then I got really sick and tired of working with other people. I just quit all of that and started on my own and made my first demo tape of *Leatherstrip*. The reason I started doing this kind of music was kind of to rebel. No one was doing this kind of music in Denmark and I just got sick and tired of everything and wanted to express my feelings. When I started, I had the dreams that everybody has of rich and famous, stuff like that. I finally realized it wasn't really a dream. I just wanted to do what I wanted to do, and have my freedom to do what I want with the music."

Leatherstrip, as Larsen states in the liner of the release *Solitary Confinement*, "is, and always will be Claus Larsen." When asked about this, he answered, somewhat demurely, "I tried it. I guess it is mainly because I haven't found anyone in Denmark that I can really work with on my own stuff. Writing with other people is not really something I want to do right now." The man that wrote in the liner notes for his follow-up release, *Underneath The Laughter*, "Fuck all individuals who think that that world was created to please their need to feel superior to their fellow beings," is remarkably mild mannered and soft spoken. Though amiable, it was easy to see that Larsen's feelings were strong when it came to music and his releases. "I was watching a documentary from Africa about kids being beaten up by

teachers," Larsen says, explaining the meaning of the song 'Fit For Flogging.' "They had to, before they went to school, go to the doctor. On this form [assumably which had to be filled out in order for an African child to attend school] there was a term called 'fit for flogging.' The doctor had to decide if this kid was fit for flogging in school."

Larsen hastens to say that he is politically minded; however, when it comes to *Leatherstrip* and Klute's hard, driven lyrics.

"I'm not very interested in politics than I am in feelings. It's more feelings that I am interested in. Feelings about the things around. A track like 'Croatia,' I sat down and tried to put myself into a Croatian guy's head, and tried to write a song about what I would feel like if I were a Croatian. A lot of people have taken that as being pro-Croatia. It's not, it's just that I am trying to look from their point of view." Larsen's strong feelings do not end with current events, either. Musically, Larsen holds a high standard when it comes to where and with whom he will do shows. Rumor has it that Larsen refused to play at a venue in Denmark where a woman was raped in a bathroom.

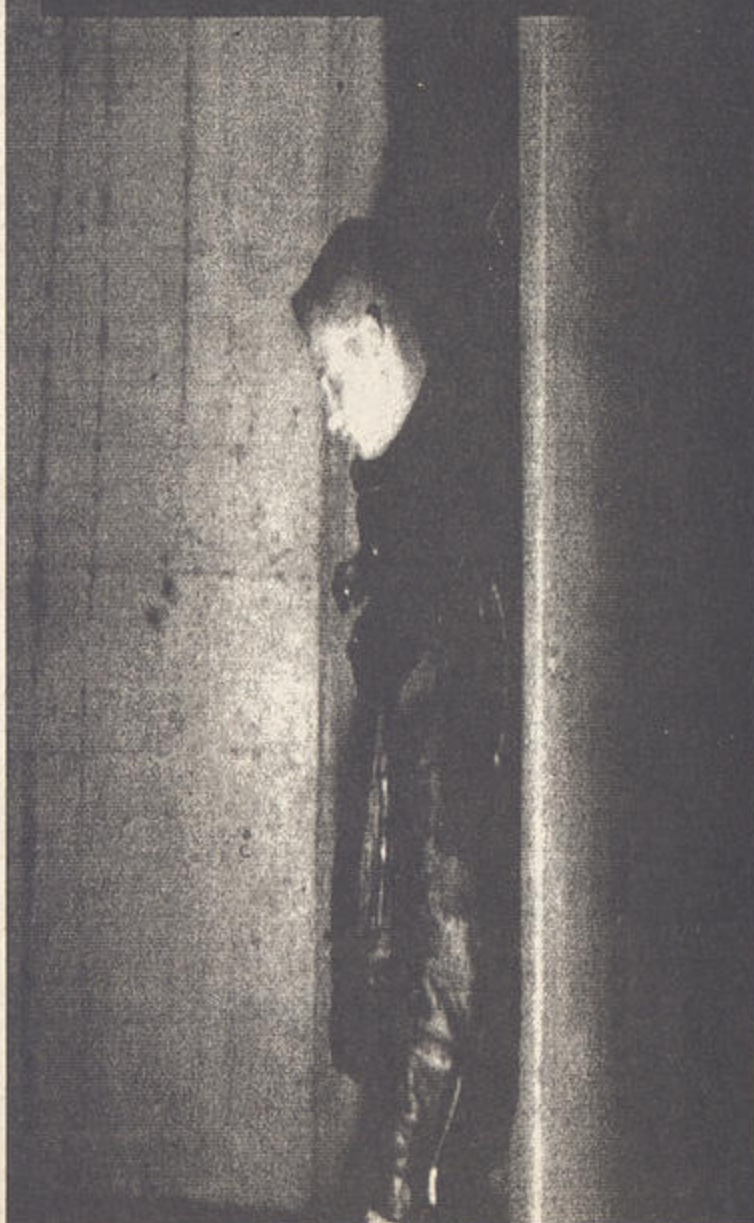
"It's [the rumor] not true in that way." He explains, somewhat edgy. "We were supporting Revolting Cocks in Copenhagen. We were sitting in our dressing room, and Luc Van Acker came in with a Danish girl. She was very obviously drunk and couldn't even open her eyes. He took her to our bathroom and basically raped her. I was thinking about stopping [not playing] but somebody told me that I shouldn't because most of the people there were there to see *Leatherstrip*. So I did the show. I agreed with myself that this was the first and the last time I ever support a band before I really know the people."

Leatherstrip, the name, according to Larsen represents, "...a band of leather. It has no real deeper meaning. I was searching for a name for the project and it sounded kind of cool." And Klute? "I just saw it on a TV program that showed a preview [of a movie]. I liked the name." The movie Larsen speaks of is titled *Klute*, and stars Donald Sutherland and Jane Fonda. Not only was the name chosen on a whim, but Larsen himself has never seen the movie and is unaware of its representation vis a vis his music.

LEATHER STRIP

By KYron

KLUTE





Like the intermingling of Yin and Yang, Claus Larsen's *Leætherstrip* and *Klute* stand at opposite poles from each other. The former, Larsen's soul project, is devoted to synthetic beauty, akin to a statue in a museum of fine art, finely crafted and beautiful. *Klute*, on the other hand, is a harsh, spontaneous outburst, guitar fueled and feverant. Larsen explains, "Normally I am a perfectionist with *Leætherstrip* stuff. Usually it takes three or four weeks to do a *Leætherstrip* track. *Klute* stuff is much more spontaneous. I just do what I feel at the spur of the moment and go for it."

Judging from his *Klute*

outpouring, one might think otherwise, Claus Larsen is not a great fan of the guitar, either.

"I think right now it has become very popular to use guitar in electronic music." He explains, "But for me, *Leætherstrip* will always be pure electronics, because first of all, I can't play the guitar. I really don't think there is a lot of opportunity in the guitar. Some bands do it very well. But I think most bands use the guitar because everybody does it right now. How then, did *Klute* come about? "*Klute* originally started because I was finished with *Leætherstrip* release and I had really no inspiration to do

Leætherstrip stuff. So, I just agreed with myself, 'Okay, do something that you originally don't want to do, like sample some other bands- guitars and stuff- and do it really spontaneously.'"

Life in Denmark seems to have its advantages for Larsen. With other Eurotech outfits in close proximity, including Psychopomps and Birmingham 6, he has his hands full with a hefty amount of production and remixes. Life on Strip Farm, as well, proves to be beneficial.

"This year, there hasn't been too much fishing," Larsen comments on one of his favorite pastimes, "but, I have a small stream just away from my house. So, normally, I go there a couple times a week. Usually I catch three or four trout. I love fishing, but there hasn't been as much time for that as there used to." Larsen keeps himself busy with his two art forms at Strip Farm DK. One, of course, is his music, the other being a relatively new medium in his life: painting. "They [painting and music] are the same to me," he answers, explaining how the two interrelate in his life.

Leætherstrip's latest full length release, *Legacy of Hate and Lust*, appeared in stores in the United States during late fall of last year. On it,

Larsen hints to a great deal of emotion. Following a major tragedy in his life in the past year, the near death of his father, the album has a hefty dose of mortality interwoven within its soundscapes. Larsen demurely admits it is his best work to date, marking his maturation as a writer and a lyricist. "The reason why it is called *Legacy of Hate and Lust* is I was facing death close to me," Larsen explains. "You never know if this is the last thing you are going to do. I kind of put over to me instead of my father to try to see it from that perspective. It is very different that what I have done earlier in the writing, but it is different from the style as well."

Musically, Larsen remarks, *Legacy of Hate and Lust* is a cross between his last full length album, *Underneath The Laughter*, and his classical instrumental project *Serenade For The Dead*. He also hints to some surprises and a possible tour, pending the availability of a back-up band for that purpose. The next *Klute* EP will also be available in 1996, as Larsen states that it is already finished and that it, most appropriately, includes a track about the Oklahoma bombing.



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Choking on STAPLES

By CHASE

The Scenario:

As I sit here typing away, I remember the thrill of eagerly awaiting new releases from cherished bands ("Alright, the new A Split Second is out!"). Actually, that's a lie. I don't remember that feeling because it's been dormant for so long, but I do remember feeling something other than the apathy that engulfs me now. Could it be that I'm jaded from hearing so much music, or perhaps it's my other, more predominant fear: my favorite bands are making shittier music than when I first got into them. Okay, maybe that was a little harsh, and juvenile to boot, so let's examine this from a more analytical perspective and see if we can solve it.

The Problem:

Most of the cyber bands who have defining characteristics have built up a back catalogue of at least four albums. Usually by this stage in their careers, they feel a need to escape the stagnant, stylistic bog they've created, even though their fanbase and emulators are still going strong. The underlying belief is that with change, good things can come. The underlying reality is that most cult bands who try to reinvent their trademark sound end up in the used bins. Bands like Poesie Noire, The Arch and Neon Judgement have abandoned the synthcore market to make wimpy pop records that went over as well as Hitler jokes at a Hasidic funeral. Meanwhile, bands such as Frontline Assembly, Front 242, A Split Second and Nitzer Ebb strapped on guitars and ran the risk of alienating fans; they should've left this for the new school bands to try out. Conversely, look how far Skinny Puppy has made it rehashing the same style effectively. The only speculation regarding the popularity of their final disc is whether or not

fans will enjoy hearing Ogre sing instead of snarl. This alteration in the vocal department is an example of a risk that didn't need to be taken, but compared to those other artists take, it's a minor move.

The Catalyst:

Why does abandoning a defined yet stagnant formula usually fail? I'm glad you asked. After a certain amount of time, there is a lot of pressure for old school bands to reinvent themselves. The real kicker, however, is the propagator of this notion. It's primarily the bands who self-inflict this concept of change. Although artists feel obligated to keep up with the times, existing in a rut is quite possibly the key to success. Depeche Mode, for example, aren't the powerhouse they once were now that they've opted to include the guitar element. However, if they hadn't altered a thing, you'd probably have a copy of their current endeavor hidden behind your stack of Puppy CD's.

Oh yeah, we can't overlook the other downside when veterans try to escape their daily grind. I'm talking about how pathetic these old schoolers look when they try to jump on a bandwagon pioneered by one of the bands they've actually influenced...and end up failing. I think you're acute enough to come up with a few examples on your own.

The Solution:

If only some Orwellian (that's George, not Orson) technique existed to keep artists content with their original work. You see, the only way to preserve the reputation of our favorite bands is to discourage change. I realize this theory is idiotic, not only by your standards, but mine as well, but it is the only way to insure satisfaction from the artists we cherish. I know what you're thinking: a)

without change, music will become a dead art, b) chase has no idea what I'm thinking. In response to the first point, I've always been a firm supporter and believer in the evolution of music. The idea of a stale, uncreative market is appalling to me; in addition to the reality that bands won't always have the raw energy that spurred their earlier endeavors. Can you picture Peter Murphy emulating the penniless punk rocker image he propagated during his Bauhaus years? Fortunately, he did the proper thing by casting away the Bauhaus banner during his solo years.

The Conundrum:

How can I be suppressing creativity and supporting it simultaneously? Simple. My premise, in other, but not necessarily better words, is that bands who define a sound should be forced to stick to it, while new bands with no identity can either expand upon the sounds offered by the veterans or cultivate their own. If veteran bands can't deal with manufacturing self-derivative material, then they should have to select new monikers, i.e. you change your style, you change your name.

The Reiteration:

If you're still unclear on why we would want bands to retreat territory they've already charted, then listen closely. People often say, for example, that all of Nitzer Ebb's pre-Ebbhead CD's sound the same, but they still listen to and enjoy them more than their predecessors. This implies that although fans have mixed feelings about Ebb's current material, they're definitely clinging to those that reflect the old school Ebb sound. Or, on the flipside, when a friend said that the new Cop Shoot Cop CD sounded like every other CSC CD, I agreed. I also pointed out that the new CSC has some excellent tracks

comparable to their earlier classics. If the new CSC didn't sound like old CSC, there's that bigger possibility I wouldn't like it. Bands like Pig, Foetus, Swamp Terrorists, and Numb have all adhered closely to their popularized blueprints, and they still work for me.

The Exception to the Rule:

Leather Strip, Ministry and Machines of Loving Grace demonstrated that change can be for the better, but other than these infrequent occurrences, history doesn't paint a pretty picture. If you still don't believe me, go and compare old and new Fini Tribe or Die Warzau releases.

Formation of the Microchip Militia:

The first step in suppressing the desire of a cult band's inclination to be innovative is to set up an industry dictatorship. The right hand of this regime will be select representatives who oversee all recording sessions involving bands who have showcased a unique style. These overseers will insure that the aforementioned bands work solely on increasing production techniques and minor enhancements, rather than entirely reworking their sound. We could also use this organization to require any stylistic dopplegangers (i.e. dead ringers, clones, copycats, etc.) to find their own niche before permitting them to release CD's, unless they outshine their predecessor.

The Result:

By restricting bands to their own trademark styles, we have made them slaves to the consumers and fans in general. No longer will you have to worry about whether or not Frontline Assembly's new CD is good because it will sound like their earlier releases, but better. If you want a FLA release that has a guitar edge, then you go and buy Steril or one of those other bands that have built off the original FLA sound. In addition, by limiting bandwagon jumping to only those who do it better than the originators, the market will be stocked with plenty of desirable discs.

The Bottom Line:

If good bands can't remain consistently good, then intervention needs to take place. All I want is to be able to say, "Man, I just bought the new Meat Beat Manifesto...and it's as good as Storm The Studio."

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Pat McCarthy, 4812 W. 15th Street, Cicero, IL 60650, E-mail tormen241@aol.com. I am a 24 year old heterosexual male living just outside of Chicago and frustrated by the natives here being so unfriendly and hard to hook up with. (Why the f*** do big city people have to be this way???) My interests include (but are by no means limited to) Skinny Puppy, Einstürzende Neubauten, Cocteau Twins, Severed Heads, Coil, Wire, Controlled Bleeding, Click Click, Sisters of Mercy, Depeche Mode, The Cure, Terry Gilliam movies, Star Trek, H.R. Giger, Ralph Steadman, Aliens (the movie as well as the life forms), Edgar Allan Poe, Akira, demented animation, and infinitely more. So, if you are out there and ready to remind me that there is more to Chicago than snotty yuppies and obnoxious gangstas, please write. Time does not stand still, and neither do I...

Are there any Vampires or Vampirettes out there that would be interested in writing a Barnabas Collins-type that needs youthful blood to keep him young? I'm into Poppy Z Brite, The Cure, Depeche Mode, Bauhaus, Marilyn Manson, etc., etc. I will respond to all letters. Count AP Jones 615258, 3001 S. Emily, Beeville, TX 78102

Jeremy and Lisa Miller—we need odd homosapiens w/Halloween on the brain for pen pal'n and gossip swap'n. I, Lisa, am 20 and sing for a new band in the works called Concubine and have met some enchanting persons in my short existence. I would love to tell you about them and possibly trade pictures. I sew and design clothing and my passions include: old hats, buttons, perfume samples, and blue food. Bands that tickle my ears are Siouxsie, Skinny Puppy, Cure, Peter Murphy, DCD, Xymox, Legendary Pink Dots, Bauhaus, the Glove, Sisters of Mercy, Rosetta Stone, DM, and Human Drama. Jeremy is 24 and could almost swap pictures with Martin Gore. He's very into photo and video production, percussion (for Concubine), painting, welding, making wire jewelry, funnel cakes, bizarre hair, and injection molded plastic disasters?!? Bands he is enlightened by are KMFDM, Excessive Force, Neubauten, Nitzer Ebb, Bigod 20, Leatherstrip, Split Second, Klute, old 242, Sister Machine Gun, Joy Division, Tones on Tail, Sex Pistols, Love and Rockets, older Jesus and Mary Chain, Sisters of Mercy, Cure, Bauhaus 22921 Aspan St., Lake Forest, CA 92630-2908.

Lucas Stark, 1612-15 Main St., Port Jefferson, NY 11777: Psychic TV, 16 Volt, Death in June, Puppy, Swans, Skrew, Pigface, Pitchshifter, KMFDM, Treponem Pal, much else. 24 y/o male wishes to connect w/ awake individuals divorced from consensus reality. Some of my interests include zines, horror/off-beat film (Dawn of the Dead, Dellamorte Dellamore, Stanley Kubrick, Peter Jackson, Richard

Stanley, Fulci, etc.), unusual thinkers (Nietzsche, Max Stirner, Julius Evola, R.A. Wilson, William J. Murray—Unconditional Freedom), shows, vamps, nocturnal existence, occult, and all manner of heresy. Have strong aversion to corporate culture, ALL political and religious dogmatic systems, media...you know.

Nathan Cooper, 1725 Portage Path, Springfield, OH 45506. Skinny Puppy (they are a religion!), Haujobb, Leatherstrip, yelwoC, Wumpscut, Evil's Toy, X Marks the Pedwalk, Project Pitchfork, FLA, Mentallo and the Fixer, Swamp Terrorists, Blok 57, Birmingham 6, 16 Volt, Will, Pigface, Benestrophe, Crocodile Shop, Psychopomps, Klute, Numb, and many, many more! Also into punk: The Exploited, Dead Kennedys, Crass, G.B.H., SubHumans, Conflict, Misfits, Chaos UK, Bikini Kill, and many others. I'm a 20 year old male, commercial art/computer science student. Love art, video games, horror movies, clubs, Clive Barker, the entire industrial scene and subculture. I would love to get mail from any punks and those into the industrial scene (females especially!) I would also like to trade music and photos (of yourself). Please reply, a response is guaranteed to all!

Soloman Lamb: frustrated and slightly crazed sailor with vivid hallucinations of being a published author and notorious oddity hunter, seeks relatively intelligent connection with whomever: Dead Can Dance, Skinny Puppy, Thrill Kill Kult, Type O Negative, Chemlab, Low Pop Suicide, etc., Marquis de Sade, H.R. Giger, Hellraiser, skin art, independent movies, beyond the normally twisted philosophical thought patterns, and the far reaches of the human psyche: we repress where dark things sleep in forgotten corners. Make me shudder at your touch. OSSR Soloman M Lamb, 232119729, USS Yorktown CG-48, OPS/OI Div, FPO AE 09594-1159.

Nelson, 279 Tinkham St., New Bedford, MA 02746. 21 year old man who will forgive all sinners, enter my church and be cleansed of all goodness. Bauhaus, Black Tape, X Death, Switchblade Symphony, Das Ich, Love Like Blood, E.O.S., I.L.C.T.D., and many other cults. Join me, let's parade around the dying grass of forgotten souls. Celebrate the truth that is never told and share n each other -we- the kindest souls.

Looking for pen pals. Age, sex, etc. doesn't matter. Write about anything. I'm into mostly dark music: Siouxsie, Laibach, Sleep Chamber, Amebix, Rudimentary Peni, Skinny Puppy, Godflesh, Leatherstrip, Bile, Merzbow are among my favorites. Drop me a letter and let me know about yourself. Steve Schimelpfenig, 2000 E. Mill Plain Blvd #214, Vancouver, WA 98663.

Jeff Setzer, 255 Ule Tail, Walkerton IN 46574. 19 years industrial man 3

years schizophrenic no longer psychotic but still insane moving to Chicago soon looking for roommate am working on industrial project. Needs correspondence from anyone who has willingly or naturally expanded their reality. Let me know I'm not the only freak out there. Interests are Chemlab, Leatherstrip, SMG, Sheep on Drugs, KMFDM, Bile, Human Drama, Christian Death, Skinny Puppy, Chris Connelly, Leonard Cohen, Peter Murphy, EHC, 242, and Karen Black. Loves dark fashions, playing guitar, writing, poetry, plays, and the lifestyle. Please write, will respond to all.

Leech/Godd, 86 N. Franklin St., Nyack, NY 10960. The sky swelled like a celestial boil, the surface of the heavens bubbled and cracked to reveal a glowing sphere of obsidian. Pure concentrated darkness, from the depths of this sphere I was birthed. I am a twenty four year old male humanoid; so much less than human, but more than a man. I worship at the altars of Skinny Puppy, Godflesh, Swans, Chemlab, Throbbing Gristle, Scorn, Ultraviolence, Zeni Geva, Lull, FLA, Bile, OWP, Skin Chamber, Acumen, KMFDM, Sphere Lazza, STG, Insight 23, Pigface, 16 Volt, Phallus Dei, Klute, Leatherstrip, Final, Painkiller, OLD, X Marks the Pedwalk, Bigod 23, Thorn, Nurse With Wound, Nitzer Ebb, Cabaret Voltaire, (old) Meat Beat, (old) RevCo, World of Skin, Killing Floor, Aube, Merzbow, Cat Rapes Dog, Prick, NIN, Fear Factory, Young Gods, 242, Virus 23, TTK, Noise Box, Pitch Shifter, Nailbomb, Grotus, Non Aggression Pact, Terminal Sect, In the Nursery, Cubanate, Dead Can Dance, SPK, need I go on? My literary interests range from A. Rimbaud to William Gibson to Clive Barker. I am heavily into Japanese culture, cyberpunk fiction, Anime/Manga, and the dark nature of the human race. I have begun work on a newsletter for the Godflesh fanbase called Transcent. All submissions/ suggestions welcome.

Are there any Goth girls or guys out there that would be interested in writing a 27 year old brown on brown guy that's locked down? Into the Cure, Poppy Z. Brite, tattoos, etc. Will write all. Michael Gonzalez #632759, 3001 South Emily Drive, Beeville, TX 78102.

Red W. 6905 Fawncrest Dr., Capital Heights, MD 20743. Guitar and bass player/songwriter/aspiring fiction writer looking for open minded, deep, interesting people with similar interests. Into Prick, NIN, Ministry, Psychic TV, Coil, White Zombie, Nirvana, aliens, Anne Rice, Clive Barker, Akira, Ambience, meditation, smoking, tripping, death, sexuality, and other cool shit. Will write to all.

Suffering away at college in Buffalo. No healthy human contact for me. I just wither away in my overly sun exposed room. My only salvation is my lovely musical interludes. If you like Acumen, Armageddon Dildos, Die Warzau, Evil Mothers, 242,

Killing Joke, KMFDM, Ministry, 16 Volt, S.P., Voice of Destruction, Terminal Sect, Strapping Young Lad, PWEI, Prick, Gromet, Virus 23, Consolidated, Horsey, MBM, Pigface, RevCo, SMG, Black Metal Box, Murder Inc., and Uranium 235, then you must be the person for me. Breathlessly awaiting your outpouring of life. Will respond to all. A.M.Y., 420 Porter Hall Box 5120, Buffalo, NY 14213-5120 or 711 Forbes Ave., Chittanooga, NY 13037.

Single white male, 160 pounds, blond and blue eyed. I'm 23 and into pagan religion. You want to write. I'll be here. Doug Hatchett, 3001 S. Emily Dr. #564498, Beeville, TX 78102.

Tony, 40 Cable St., Formby, Liverpool, L37 3IX, Great Britain. L'td ind. scene here. Two main clubs—SlimeLight and Gossips. Clothing at Kensington Market. A few music stores, not much more. Klute, Psychopomps, Noise Unit, Sietwolf, Clay People, Misery Loves Co., Kung Fu Jesus (iss. #11), FLA, Birmingham 6, XXX Atomic Toe Jam, etc. Anything full-on and fierce. Early Clive Barker, H.P. Lovecraft, and IOBO!! Fav movie leon correspondence, tape swaps, info, guys, girls, ind/goths, alive or whatever. Please write, and yeah, Charles Manson is god!

Hi. I'm a young female just finding the world of goth/ind music and I need help. I live in the littlest and most boring town and know nobody who is into goth/industrial, so I don't get to hear any bands, I have found a few that I like: Marilyn Manson, TTK, KMFDM, Ministry, Switchblade Symphony, Malign, Subversion, and of course, NIN. I also like Clive Barker, Giger, vampires, and bondage. Please help me! Black Kisses, 4209 Salgado Ave, Oakley, CA 94561.

Odessa, 24 year old female with a passion for electro industrial muzik. Influences include—Red Flag, Godheads, Neubauten, Electro Assassin, DAF, Cubanate, 242, Die Krupps. Interested in meeting anyone who has similar interests. Also anyone having any information on the new band Good Courage please send info. I will pay any price for any information—reply to Odessa Larsen, 4708 Stonehurst Way, Sacramento, CA 95842.

"Recently resigned from general manager of the universe," desperately need your intellect, your craven mind. 22 year old blasphemer searching for that moment in my musical career where I'll be recognized and paid. Musical interests: Gothic, industrial, hardcore, old school and speed metal...Bauhaus, Bile, ...And Christ Wept, Batterie Acid, Circle of Dust, Chemlab, 242, Skinny Puppy, Autopsia, Nitzer Ebb, Hate Dept., Manufacture, Mortal, Laibach, Pitch Shifter, Shadow Project, Christian Death, KMFDM, Sisters, Black Flag, Misfits, Death Angel, GBH, Kreator, etc. Send pictures, posters, stickers, drawings,

poetry, your heart in a ziplock bag. Andrew, Box 727, Poulsbo, WA 98307. Will respond to all.

23 y/o NY male into anything that's heartfelt. Especially early Joy Division, Neubauten, Birthday Party and Xmal Deutschland. I don't care if you're goth or industrial just as long as you're truly a freak and truly emotional. All letters will be answered with tons of photos and tapes. Write to: I.M. Hampton, 224 E. 13th #2, NY, NY 10003.

Sex Drugs Satan Violence Atari (now that I have your attention...) 21 Year old monster, living in cave on Muppet Show set, looking for Debbie Harry to sing to him and make him feel special. Really, though... I'm a musician/journalist/ ex-Propaganda model/all-around pain in the ass, looking for friends in N.J./N.Y.C. area, but will write to anyone cool. Loves: Iggy, Puppy, Godflesh, Coil, Prick, SlivBators, 4AD, Lycia, Curve, Damned, Prince, Kate Bush, Alvin And The Chipmunks, Heavy Funkin' Metal (that covers music...). Others: Comic Books, Action Figures, Old School Video Games (Coleco Vision, anyone?), my shiny purple vinyl pants, Boo Berry (the elusive king of the Monster Cereals), Godzilla, things that provoke people. Please send letters, pictures, gifts, money, etc. to: Scott Crawford, 13 Johnson Ave., Matawan, N.J. 07747. Best letters will receive gold stars.

David J. Prater P.O. Box 3-24-72 Temporarily incarcerated, main interests are Witchcraft, Occult, Music-Ministry, Pantera, 9-Inch Nails. Also body art and piercing. All responses welcome.

Newly inspired in electro-industrial and seeking local (Nashville area) females and Males (no bi's or gays, please!) for road trips (to Atlanta), talking, trading, mix tapes, etc....

I am a 31Yr. old male who is very eclectic in every endeavor, (and maybe a bit of a homophobe) but is also the eternal optimist and prefers to cavort with similar up-beat people! If Skinny Puppy, Leatherstrip, Mentallo & the Fixer, Placebo Effect, Numb, The Fourth Man, 16 Volt, Putrefy Factor 7, Suicidty, NIN, Skinny Puppy, Skinny Puppy, Skin....Pup...., you get the idea! Also I'm into Poppy Z. Brite, Christopher Golden, Robert McCammon, some Anne Rice, Vampires, animals (I own eight dogs!), sex, fitness, cleanliness!!!, The Crow, Tattoos, and so on! Sol, If you are sane, intelligent, & share a few of my interests, please write & I will reply very quickly! Mike Carr Rt. 2, 5618 Rocky Fork Rd. Smyrna, TN 37167

Looking to trade tapes with people into industrial noise (not crap like NIN, KMFDM, Christian Death, etc...), ethereal ambient/isolationism, experimental, and noise. Into stuff like Lull, Final, Merzbow, Massona, Vidna Obmana, Asmus Tietchens, Null, Godflesh, NWW, Voice of Eye, C.C.C.C., Daniel Menche, Haters, In Slaughter Natives, Pelican Daughters etc... I'm busy with college, work, and going out but I don't lag. If interested feel free to write to: Joseph / 945 Gayley #107 Los Angeles, CA / 90024.

Erin, 9143 Tanglewood Rd., Macedonia OH 44056. I'm a 19 year old college student living in the sub-

urbs. Blah! Talk about boredom... I'm very interested in hearing from other people with interests like mine: KMFDM, NIN, Die Warzau, Machines of Loving Grace, Stabbing Westward, BiGod 20, TKK, K-Nitrate, Ministry, etc., thrift stores, big cities, raves, extravagance, love, sex, life, kissing, Rocky Horror Picture Show, B-movies and more. Please write to me and relieve my utter boredom. I will write back.

Joe- 17 Glenmar Dr., West Seneca, NY 14224. 19 Year old male college student. Skinny Puppy, Severed Heads, NIN, Leatherstrip, FLA, 242, Devo, PSB, Ministry and everything else under the dark industrial sun. I'm just a bored, lonely kid who likes to wear a lot of black. I have a lot to talk about, so write to me.

Young stud, Italian stallion seeking to correspond with any and all females interested in meeting the perfect man. 5'11", 200 lbs., dark brown eyes, tall, dark, and very handsome. Write me: Cedrick E. Loerg #652759 22 yrs. old-male dancer. Love to party. 3001, S. Emily Dr., Beeville, TX 78102

This is an attempt to get you, who does not know me, to decide that I am interesting enough to you so that you will soon become my loyal literary companions, tape traders, and perhaps friends. Open-minded except for a refusal to get involved with drugs, into Joy Division, Chris Connelly, Penal Colony, Pigface, Leatherstrip, Spahn Ranch, etc., etc., etc., art graphics, travel, snow, all things dark and/or digital. Want to hear from people all over, especially from SF & LA (where I may be relocating). Oh, and I'm a 24 year old female. I don't have to beg now, do I? Write: Cyn, 23 Roberts St., Farmingdale, NY 11735.

Mail 25 y.o. reconstructing a life out of the ashes of the last disaster I shall not repeat. Looking for females and males into Gothik/Industrial/ Older Punk and all other types of music. Musicians, writers, artist of all twisted sorts and talent levels. Into books, graphic novels, mags, S/M, B/D, pain/ pleasure, thresholds, piercing, tattoos ect. Spirituality/ occult(Christians/ Satanists Not encouraged to apply) Bi-sexually(active or curious or tolerant of) and a whole lot of other shit. For conversation, correspondence, coffee, walks in the rain and fog, cloves, a little pot, staying up all night laughing at all this futility, exploration, listening to music.(falling in love with it all over again) Especially Fresno Ca.(where I live) Portland/ Vancouver(where I might be soon) and Seattle/ Bremerton area (where I'll probably end up) Macho, racist, extremely closed minded not welcome. Matt Fountain 6072 N. Palm Apt.B Fresno, Ca. 93704.

HELP! My hometown sucks and I want out. Looking for cross-country travelers, bands, anarchists, ect. who will be traveling through central New Jersey anytime soon and would be able to come get me.I'm female hoping to also join up with some grrrl's around here. Love goth, NIN, Marilyn Manson, Life of Agony, Cure, Bikini Kill, Babes in Toyland, Bowie, Bile, Faith No

More, Bjork, Type O-, Thrill Kill Kult, more. I'm also rather moody so I have occasional insane attax where I go screaming mad or whatever. If you can deal or if you just want to write. Katie 65 Dunedin Hillsborough, NJ. 08876

Lonely 19 y.o. WM outcast from society(not that I mind, society sucks) No life, love mail. I reek of hate, despise, grief, sadness, pain, and sorrow. Want to hear from other tormented souls, into just about anything, for in depth conversations(I'm very open minded,good listener) Want to trade stuff?(tapes, videos, comixs, zines, patches, whatever else)That's cool too.Also iso attractive female from Philly. I'm into Industrial(obviously), plus punk, H.C., grind, crust, oi, ska, doom, ect. I'm an artist/ writer(dark themed fiction and occasionally poetry) I love tats & piercings. Lately been interested deeply in S/M&B/D blood-sports, scarring, torture,ect. Not sure exactly what I want, open to anything. Relationship/friendship, and/or occasional encounters what ever, it's your call. Prefer you white or asian, not fat(read:thin average, slender,incredible,one of the above or slight variation) P.S. Caroline Corrigan from Huntingdon Beach Ca. PLEASE WRITE ME! I Lost Your Address. Write to: Chris Striegel 8021 Crispin St. Phila. Pa.19136

Louis G. 46-03 65th Place Woodside, N.Y. 11377 (T.G. PTV, S. P. 242, D. M. Kraftwerk, Jarboe/Swans, Arcane, Device ect.) 23 y.o. male seeks women in Queens or Manhattan-L.I./Brooklyn if near LIRR or Subway-for hanging out, or possible collaboration. 18 & up 5'7" or under. If you're into the Gap or any other trendy shit like grunge, don't waste my time. Woman with creative kinky twisted minds into S&M B&D ect. Clean, consenting, sweet, sincere, honest(perhaps brutally) no mind games no bullshit. For needed inspiration and more send pics., letters, articles of clothing,ect. Surrender...Rip Dwayne Goettel. Get well Brother Genesis! All disposable pop icons FUCK OFF. You know how you are!

The time has come to rejoice and begin the Industrial Revolution! Let us all unite as one and open the eyes of those unaware of our future music.24 y.o. male, Industrial Enthusiast, would like to trade thoughts, ideas, music, videos, pictures, and machinery with anyone serious about the coming of the Industrial age. Into Leather Strip, Swamp Terrorists, Mentallo and the Fixer, ChemLab,Orbital, TKK, Die Krupps, Erasure, X-Marks the Pedwalk, Project Pitchfork, 16-Volt Laibach, Solar Enemy, Sister Machine Gun, KMFDM, and Depeche Mode: Basically anything Digital.I also write and play music. If written to and impressed, you might be lucky enough to receive one of my demo tapes. Will write everyone far or near for a global friendship between Electro Heads. Would also like to find those in the PA. area with the desire to form a full blown Industrial Ensemble. Write to: Digisekt, 224 S. Spruce St. Lititz, Pa. 17543.

Classifried Addz

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Words and Music Circulating Life, Music hides the feelings of words and words hide the feelings of music, Just trying to be heard not sold, Book \$2, Just enough for material and postage, Harlan Lyman, 125 West Westover Ave. Colonial Heights, VA 23864

"VAMPIRE CIRCUS is now beginning work on their new studio CD. This will be released in December. Sounds ranging from intense psychedelic rave to gothic doom to industrial thrash can be expected, plus a lot more. The band would like to offer a short questionnaire to anyone willing to participate. Proposed questions are, "What would you like to see on the cover of a 'VAMPIRE CIRCUS' album..." etc...So, send in your own SASE today. Participants are eligible for a free copy of the CD but a; respondents will get something free. Please write-V.C. c/o 24704 Royal Oak Ln., Way, Mo. 65583 or V.C. c/o S.S. 11500 N. Dale Mabry apt. 104, Tampa, Fl.

DANCE CLUB D.J.'s- If you lean towards Goth/Dark wave as your preference, we want to hear from you. Please send your info.(contact address, phone, flyers, playlists, and details) to: INFOZINE-3226 Greenfield Rd. Berkley,Mi. 48072

Need help with my zine infinity.Send: Music(industrial, techno, death, whatever) articles, E bola & plague updates, comics, books, band interviews, reviews on shows & bands, art, brain states to: Sean Hughes,18 Western Ave.#2 Gloucester, MA. 01930

VIDEOS! VIDEOS! VIDEOS! VIDEOS! Available on all world systems! Extreme Noise/ Experimental/ Underground Movies/ Industrial! I have over 3000 shows for sale or trade. Send your list or .55c S.A.S.E. or \$1 for my big list or call. Peter De Mattia 8 Haddon Rd. Hewitt, NJ. 07421-2329 Phone: 201-853-4420/ fax: 201-853-8740

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Puddle of People. We've started our own little cassette mail-order. Basically Electronic Industrial. Looking for other groups. Mail for a free catalog to: P.O.Box 11097, Yardville, NJ. 08620. Don't forget to feed the Rhino?

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November: "Blood Vampirism & Sadism" LP/CD. (KRON-H 02)

The creation of a new label came sometimes ago when we heard for the first time an Incredible German band called WUMPCUT! Some peoples in metal scene allready know this kind of musical direction, mostly don't know! Anyway since we can't stand behind an establish company like OSMOSE, it became necessary for us to built something totally different!! It's a big challenge for us to create something new!! Also, this new company will be open for lot of different kinds of musical direction. There will be no restriction until we enjoy 100% Artists creation. And, we will be able to expose anykind of things we couldn't do through OSMOSE! Enjoy it or not, it doesn't matter, we will do as usually whatever we want!! Since DIABOLOS RISING musical direction have nothing to do anymore with OSMOSE releases, It's so the very first KRON-H release!!

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ZINE REVIEWS



Besmirched Included is a interview with comic artist Mitch O'Connell, San Diego punk band Spent Idols, Dr. Suess, Charles Fort, Out Strung, Music, zine Beer & more reviews. (\$1)(Megan, P.O. Box 2961, Vista, CA 92085-2961)



United Sounds of Calmant A Death Metal zine from Lithuania with interviews and reviews. I'd list the bands but, I can't read those damn death metal titles...(\$3) (Saulius Majauskas, Jaunimo 60-9, 4580 Alytus, Lithuania)



Clang Bang Clang #2

The ultimate Manson fanzine, with many excerpts from several of the books written about our ol' pal Charlie, including books written by some of his ex-family members. Also, has an excellent article on the use of Manson's ideas, lyrics, and images in today's music. (\$4) (Clang Bang Clang, c/o Robert Lawson, 599b Yonge St. #201, Toronto, Ontario, M4Y 1Z4) [Tony]



Conspiracy Comix - The "I hate School" issue. Issue 8 vol.1 of this half size xerox zine. With lots of cut and paste layout covering High School Sub Groups, Cheesy 80's music, and Vivarin stories. (\$1.50, 4 stamps or 2 IRC's) (Conspiracy Comix, 1015 Adison St, Berkeley, CA 94710)



CYBER Noise 5 This booklet and disc contains a lot of info. Databases/text files of Electronic Music Magazines, Record Labels, Distributors, Publishers, Clubs, Radio Stations, Artists, Fanzines & Fan Clubs, Shops & Mailorder. (Graham Needham, 75 Lavernock Road, Penarth, South Glamorgan, CF64 3NY, UK or <http://www.zynet.co.uk/cynoise>)



extent of 5 Known as Extent. This issue covers Shades Apart, Deadguy & How to Silkscreen. This full-size newsprint zine covers the same genre as Punk Planet and MRR, but with a more design orientated feel. (\$1.50 ppd) (John LaCroix, 148 Hillside St. #2, Boston, MA 02120)

Fad Gadget This California-based "zine" newspaper is a good read. Chock full of goodies, it highlights all avenues of new music from punk, ska, and industrial to gothic, techno, and British pop. It covers all the bases. Band interviews, music reviews, and informative articles along with art, poetry, and current events. It may not be the New York Times but it's worth reading. (Free locally, but send a buck or so to cover postage) (Fad Gadget, PO Box 292474, Phelan, CA 92329-2474) [Tony]

Independent Underground

The best resource guide for the world of independent fanzines and demos. Gives excellent short reviews of fanzines and demos with addresses and costs. (\$1) (Independent Underground, c/o John Ridge, 6611 Milligan Rd., Cass City, MI 48726) [Tony]



In Hell But With Hope V3 #3 An Art and Literary Journal of Gothic as a music-orientated culture. Covering: Swans, Geko,

Neither/Neither World, Lycia, Trio Nocturna, Cradle of Thorns & Timothy Renner; as well as reader submissions, reviews and a Tarot Card Theater. Gothic culture with a humorous twist. (\$3) (D Lueder, P.O. Box 373, Pitman, NJ 08071)

Le SCATOPODE

Front Line Assembly
Cubamate
Dive
Godflesh
Fudge Tunnel
Lassigue Bendthaus
Plastic Noise Experience



Le Scatopode #3 Contains interviews written in French with Front Line Assembly, Cubanate, Dive, Godflesh, Fudge Tunnel, Lassigue Bendthaus, Plastic Noise Experience, Madre Del Vizio, Rosetta Stone, Invincible Spirit, Dronning Maud Land, Misery Loves Co, Nerve, & Main, plus tons of reviews. Great if you can understand French. (28FF/120FB port compris) (Realnoise/ Le Scatopode, BP 53, 59004 Lille Cedex, France)



Ojo Rojo #7 A ethereal zine written in Spanish covering Love is Colder than Death, Stoa, Artefakto, Banda Elastica, Bostich, From Trance to Cyber, Chandeem, Rock en El Paraiso & Jorge Reyes with reviews of music too. (\$5?) (Grabaciones Lejos Del Paraiso/Opcion Sonica, Tamaulipas 125-23, Col. Condesa C.P. 06140, Mexico, D.F.)



Noir Vol 1 Issue 1 A hilarious little zine that pokes fun at Goths. It is meant in good spirit. And no matter if you are a die hard Bauhaus blood drinking goth or just someone who chases them with baseball bats you are sure to get a laugh. (\$1) (Courtney Bennett, 1780 Wrightstown Rd., Newton, PA 18940)

QRD

Interview with California band Super 31, an interesting view on the evolution of the grasshopper or an argument to be a vegetarian. Also a fantastic message from the Rev. X-Ray. A state of the union address from some guy named Seethe. Excellent article about expanding your gothic wardrobe frugally. Record reviews, zine reviews, some holiday recipes, and an 11-page interview with Lycia (keep in mind that it's a half-size zine.) Not much more, but some fun stuff. (\$17) (QRD, ASU Box 8260, Boone, NC 28608) [Tony]

Spank Interviews with Satan's Pilgrims, Tanner, Garden Variety, Knapsack, Das Clown, and various other independent label bands. Large section on zine and music reviews plus comics. (Spank, Doug and Michelle Dagherly, 1004 Rose Ave, Des Moines, IA 50315-3000) [Tony]

Specimen Music and video reviews, a quiz to tell if you are a Bert or an Ernie type, comics "Ask Dr Slug" and "Kung Fu Lobster." Contains Orb, Bjork, Esquivel and much more. (Specimen, 2253 Newberry, Davenport, IA 52804-4122) [Tony]

Strange Fruit A collection of essay-type articles, short stories, poems, political commentary, and comics: interview with Kim Kinakin of the Vancouver punk band Sparkmaker, article on the queer punk Fagbush and an extremely cool "kill your parents guide." Material in this zine seems to come from the heart, among other places. An interesting read. (Strange Fruit, PO Box 421872, San Francisco, CA 94142-1872) [Tony]



Tales #4 a small (thin) zine with Snog and Peter Murphy as well as Soiltionary (Soil's Gothic/Industrial reference) plus music reviews. More or less a zine covering the interests of Soil, a club in San Diego. (Soil, 1845 Hancock St., San Diego, CA 619-698-8276)



Terra Industria Issue #1 Interviews with Evils Toy, Insekt & Terminal Sect. Music Reviews included. (\$3) (P.O. Box 2127, Fairfax, VA 22031-2127 (E-mail sbowser1@gmu.edu))



Underworld #2 This Australian Full Size/glossy cover zine has an extraordinarily boring layout. It comes with a CD and covers stuff like Faith No More, comic culture, cyber sex, the dark side of the net and all that kind of fun stuff. (\$A8) (P.O. Box 1306, Strawberry Hills NSW, 2012 Australia, E-mail: uworld@next.com.au)

soleilmoon essentials

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Muslimgauze
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Thomas Koner
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V.N.T

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Khataclimici China Doll

Edward Ka-Spel
Down in the city of heartbreak and needles

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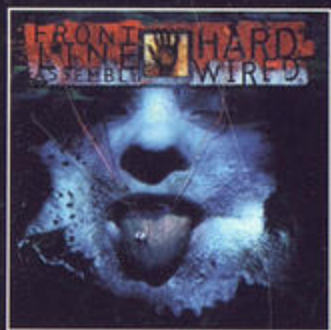
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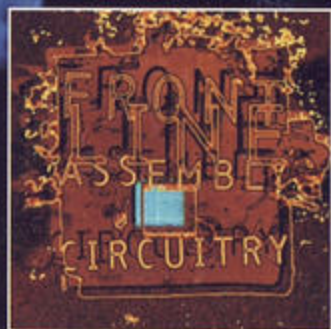
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